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EDMUND C. TARBELL

BY FREDERICK W. COBURN

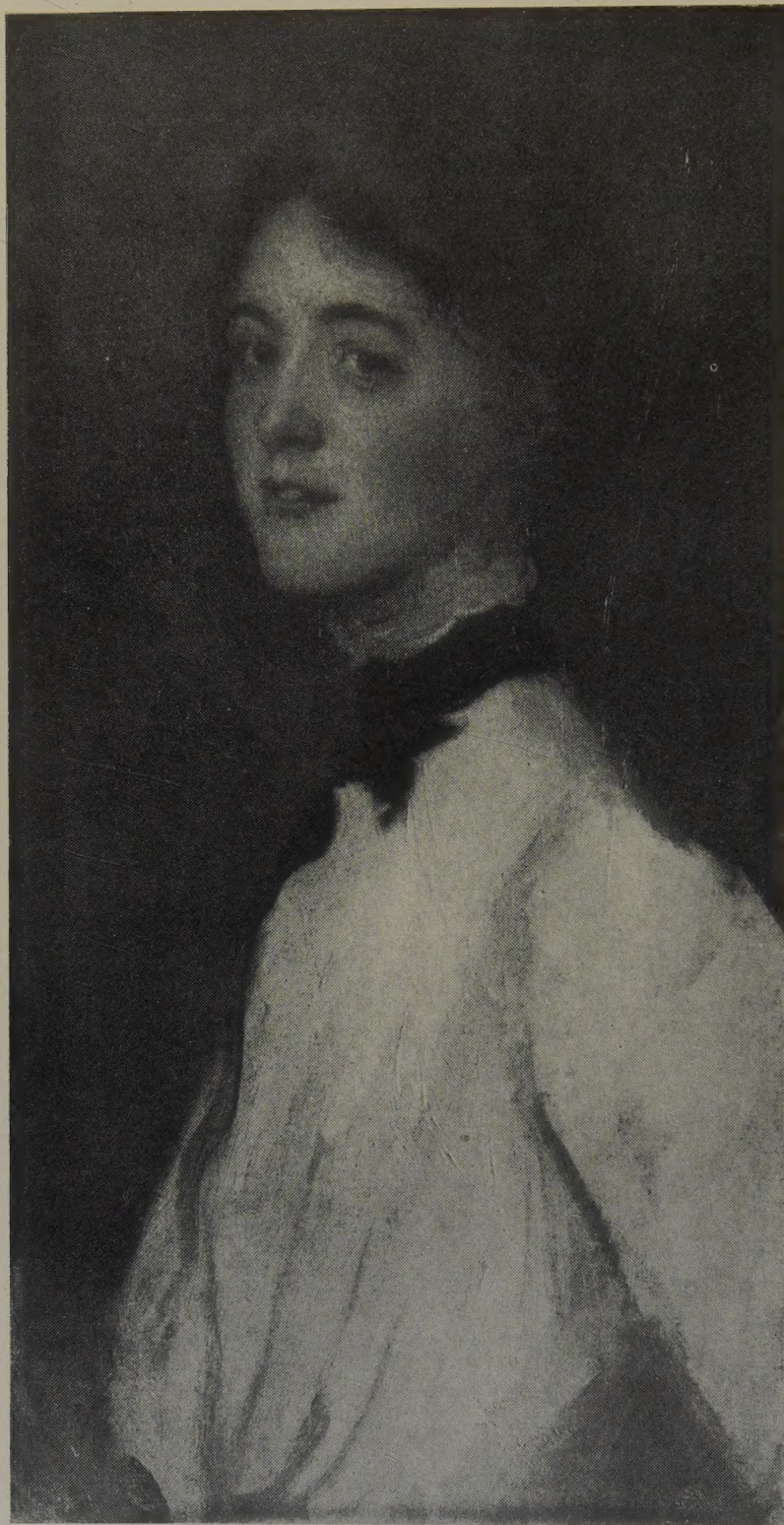
EDMUND C. TARBELL  
BORN at West Groton, Mass., in 1863, trained in the art schools of Boston and Paris, and devoted uninterruptedly since the end of his student days to the practice of his profession in the New England capital, Edmund C. Tarbell has produced a series of remarkably competent works. Among various groups and factions of painters, and by the public at large, he has come to be regarded as among the most able of living painters; admirers do not hesitate to use a stronger term. His art has involved important justifications—of his temperament, of the professional influences amidst which a gifted youth has developed into a consummate artist, of the civic and national conditions in which he has painted. His work throughout has been modern, catholic, thoroughly interesting and universal. It has been free from romantic affectation, from preoccupation with the abnormal or exceptional. It has accepted naively and skilfully interpreted the life of this age. For the most part it is very beautiful; the worst of it aims at beauty and at least attains distinction. Regarding the painter himself I am to tell what I can.

On the ball nine of the Tavern Club of Boston in its annual contest with the rival St. Botolph Club, a stocky third baseman hugely enjoys the putative witticisms of coachers and crowd, the hooting and tooting, the frequent misplays and the more infrequent recrudescence of student-day brilliance. He plays fairly good ball—an indication of his temperament. To relish, at forty-five, the tingle of handling a hot liner argues inhibited hardening of the arteries, persistent youthfulness. That certainly is one of Mr. Tarbell's qualifications to paint. He is of the "young in heart," to use Arthur Pier's phrase. He has alacrity, buoyancy, vitality.

Admission secured to the studio in a frowsy building over a saloon in a decadent part of Dartmouth Street—the door is usually locked and a placard announces that the occupant has gone to Haverhill for three weeks—one is in presence of a technician who seems to paint with his eyes rather than with the brush. His concentration has an outward aspect of desultoriness. Ten minutes of glancing at the canvas, occasionally, casually, as it were, precede perhaps five or ten seconds of spirited brushing-in. Then another period of waiting and watching for a suggestion. Of intense preoccupation there is no outward evidence. The painter appears to seek detachment from his task. He has the "will to refrain" by which alone universality is imparted to art. The things not done, the eliminations, the inhibitions of original impulse—these, in his present philosophy of painting, outweigh facility and tricks of execution. Yet Mr. Tarbell is, on occasion, one of the most facile of draughtsmen.

The school connected with the Boston Museum of Fine Arts has been, up to this time, small and provincial. Its student body is drawn mostly from the immediate neighborhood. Its membership is less than one-tenth that of the largest of American art schools; it is smaller than that of many institutions in cities of second and even third class. Yet it has high standards and a remarkable record for efficiency—as was demonstrated when at St. Louis it won the Grand Prize over all American competitors. I recall that when I was a member, some years ago, of the governing body of the Art Students' League of New York Mr. John La Farge, then assisting us in an advisory capacity, counseled sending a committee over to Boston to see some of the painting done in Edmund Tarbell's classes. Two of our members went, with, I think, some hope that the senior instructor at the school in Boston might be persuaded to move to New York. Their visit was at least pro-





PORTRAIT  
STUDY

LXXVI

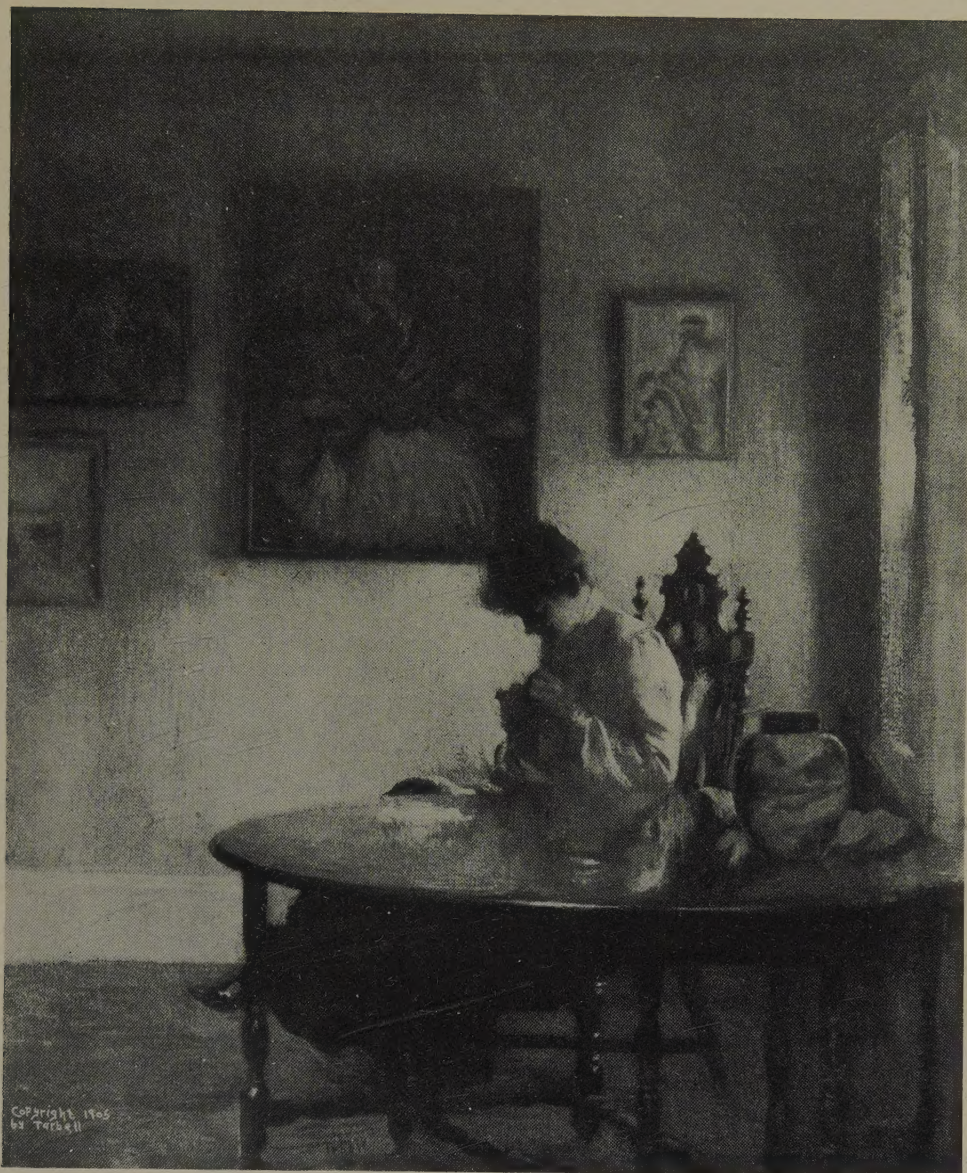
BY EDMUND C.  
TARBELL

ductive of Joseph De Camp's teaching at the League for a time, to the high satisfaction of the women's life class; but Mr. Tarbell remained at the Museum of Fine Arts, where with notable faithfulness, patience and insistence on severe draughtsmanship he still instructs the students sent up to him from the classes of Messrs. Benson, Hale and Paxton. At recent annual exhibitions of the school much better drawing and painting have been shown than at average exhibitions of, say, the Boston Art Club or the old National Academy of Design.

As a young boy Mr. Tarbell got himself expelled from one of the Boston public schools, resolved to study nothing but art—an incident which he explains amusingly in a letter from which I wish to quote:

"My father and his sister both drew and painted, or studied, in an amateur way. But my father died when I was quite young and after a few years my mother married again, and she and her husband were obliged to go to Milwaukee (since proven famous), as he was engaged in business there, leaving my sister and me with our grandparents to go to school—which she did, and I sometimes; but I always drew, even in kindergarten. When I





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by Tarbell

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A GIRL CROCHETING  
BY EDMUND C. TARBELL



## Edmund C. Tarbell

got to be about ten I decided to be an artist, but did not tell anybody. I also, in my modest way, decided that I was going to be the best one that ever lived. All this time I played ball, swam (not bathed), and sailed boats in summer and skated and coasted in winter (in fine weather); in bad weather I painted (marines).

"When I got a little older I went to an evening drawing school of which Mr. Bartlett (of the Normal Art School) was principal; also one started at the Art Museum. I think W. A. G. Claus was an assistant in this, under Grundmann.

"All that was fine, but my grandfather died

when I was fifteen and my mother and stepfather came home. They wished me to study and go to college, and I wanted to paint. I finally decided the matter by getting expelled from school (I am not very proud of this part); and asked them to allow me to study either with Hunt or at the Art Museum. It was decided that that was an absolute waste of time and money, but that if I was so crazy to be a *artist* I should be indulged, and I was placed at the W. H. Forbes Lithographic Company as an apprentice at nothing a week for one year, and after that what they thought I was worth or would pay. I was there three years and I think it was the best start I could possibly have had. After that my family allowed me to go to the Art Museum, and I had no further serious trouble about being allowed to become a painter, although a mild remonstrance was raised from time to time, as I was not what you might term a brilliant financial success."

The training in the lithographic establishment proved valuable, as Mr. Tarbell concedes. It was fortunately interrupted before it was carried too far. Working side by side with the boy was an older man, Horace J. Burdick, now a Boston painter. Mr. Burdick's remembrance of young Tarbell is that at sixteen he was an extraordinarily talented draughtsman, and that personally he was an alert youth, with fondness for the latest bit of slang or topical song. The advice of his companion in the shop had much to do with causing Mr. Tarbell to give up lithography and enter the school of drawing and painting at the Museum of Fine Arts. The director at that time was the late Otto Grundmann.

After the Boston school, in due course, Paris. The masters there were Boulanger and Lefevre. Their admirable teaching was supplemented by influences outside the classroom. Impressionism was at its height in Paris during the early eighties. In those days one read Chevreul and Rood and confessed to an opinion that no one before



GIRL WITH DOG

BY EDMUND C. TARBELL

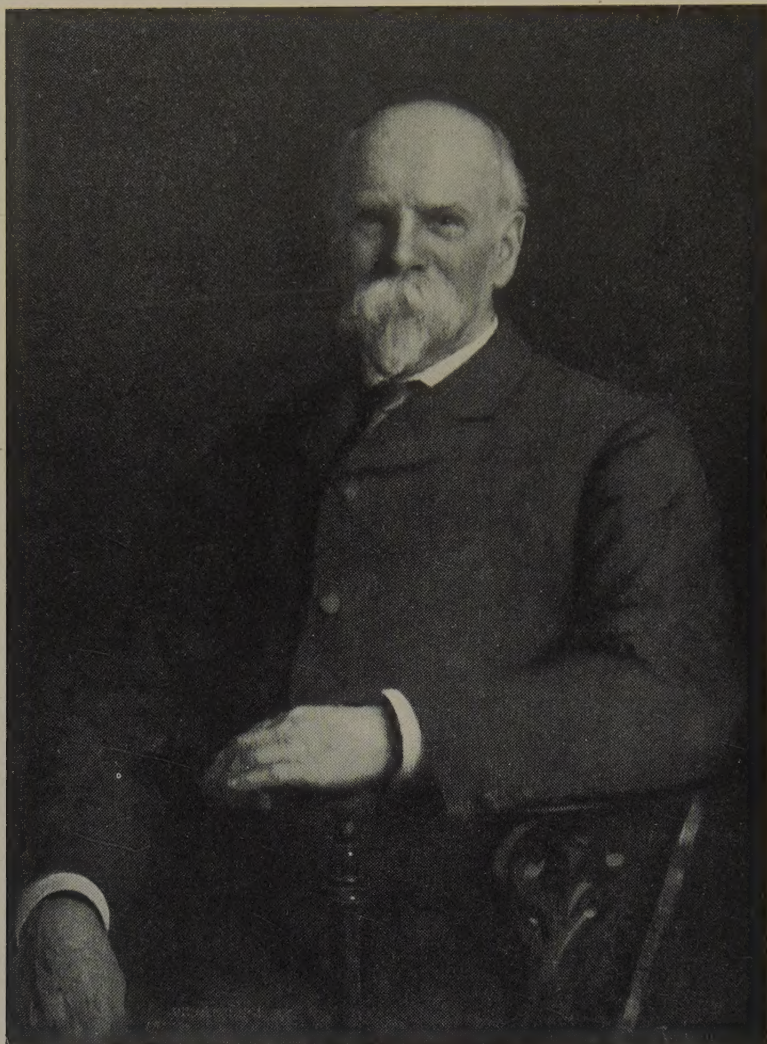




THE BREAKFAST-ROOM  
BY EDMUND C. TARBELL



## Edmund C. Tarbell



PORTRAIT OF GENERAL CHARLES  
GREELEY LORING

BY EDMUND C.  
TARBELL

Manet understood values. The somberness of the present "depressionism," as represented by Cottet and Lucien Simon and their followers, had not yet checked the advance of French painting in the direction of luminosity. Approximate success, at least, had been reached, for the first time in the history of art, in fixating the glare and shimmer of the sunlit world. "Discard scale, relativity, depth. Make the lower values as they are in nature, even though the higher notes fuse into indeterminate chalkiness."

To all this doctrine of the progressives the talented young fellow from South Boston subscribed enthusiastically. No young painter, it is safe to say, ever brought back to this country a better appreciation of the artistic possibilities of

impression, none has been less enslaved by its methods, its tricks of facture.

The group of artists among whom Mr. Tarbell, returned to Boston, quickly became a leader included his studio mate, Frank W. Benson, less of a pleinairist at the outset of his career than he now is; Childe Hassam, who was preoccupied for some years with illustrating; Willard L. Metcalf, then as to-day a brilliant experimentalist; Joseph De Camp, a Munich man originally but thoroughly sympathetic with the radicals. A little later there returned from Paris Philip L. Hale, William M. Paxton, Ernest L. Major and several others who had fallen under the influence of the gospel of luminosity.

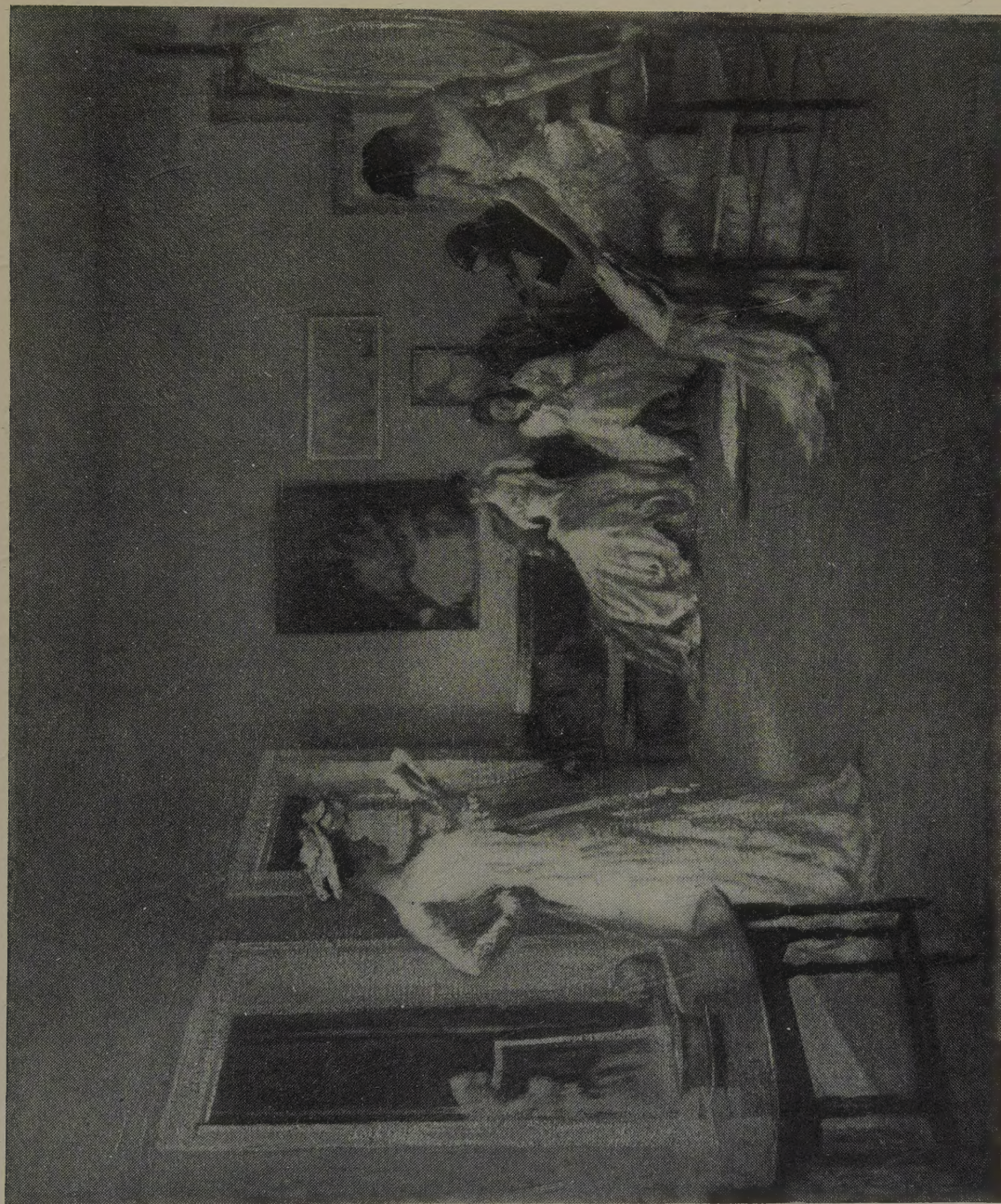
The field in Boston seems to have proved to be too narrow for so many impressionists; two of them, at all events, Messrs. Hassam and Metcalf, followed Thomas W. Dewing to New York, where they fraternized with J. Alden Weir, Robert Reid and John H. Twachtman, whose heterodoxy had be-

gun to produce consternation in metropolitan art circles.

An outcome of the stand made by the groups of impressionists in the two cities was the formation of "Ten American Painters" ten years ago this coming winter.

Early in 1898 Messrs. Tarbell, Benson and De Camp, of Boston, and Twachtman, Reid, Simmons, Metcalf, Dewing, Weir and Hassam, of New York, constituted themselves a band of secessionists from the Society of American Artists, originally a dissenting body itself, but already plainly destined, as the radicals foresaw, to be piped back by a recessional promise of financial prosperity into the orthodox fold of the Academicians. The "Ten" have held well to-





THE STUDIO REHEARSAL  
BY EDMUND C. TARBELL



## Edmund C. Tarbell

gether. The only break that has occurred in their ranks was that caused by the death of Mr. Twachtman, whose place has been taken by William M. Chase.

Justification of the aims of "Ten American Painters" has been abundant. Instead of creating a scandal or raising a laugh, most of their works have been based on the fundamental qualities of the painter's art, and hence have gained general respect. Witness particularly Mr. Tarbell's contributions: *The Venetian Blind*, *The Breakfast-Room*, *A Girl Crocheting*, *A Girl Mending*, the *Portrait of Miss Hyde*, and many more. These certainly are well-balanced works, true to the painter's axiom of "making it like," without niggling or subterfuge. They are concerned solely

with the things which are proper to painting, for Mr. Tarbell's art is never allegorical nor, to use one of his own quaint terms, "paregorical." A breakfast-room of the well bred, a Venetian blind in one of the houses of the comfortable, a young Canadian nurse doing fancy work at a mahogany table beneath a reproduction from Velasquez—any such motive may furnish Mr. Tarbell with a pretext for an extraordinarily skilful arrangement of color tones.

This kind of painting is, of course, objective. It is preoccupied consciously with representation; it is decorative unconsciously. To regard it as lacking on that account in imaginative power—a criticism that has sometimes been directed against Mr. Tarbell's pictures—is to stand convicted of misunderstanding the artistic proposition.

For the line of cleavage between imaginative and unimaginative does not coincide with the line that separates objective and impersonal from personal and subjective, but simply between well-conceived and ill-conceived art of whatever type. To image clearly the processes by which the thing desired may—indeed, from inner compulsion must—be accomplished so that in the final result there shall inhere no trace of blundering incompetence, no trusting to luck to muddle out somehow, no dependence upon trick or subterfuge—that is, obviously, the rightful province of artistic imagi-

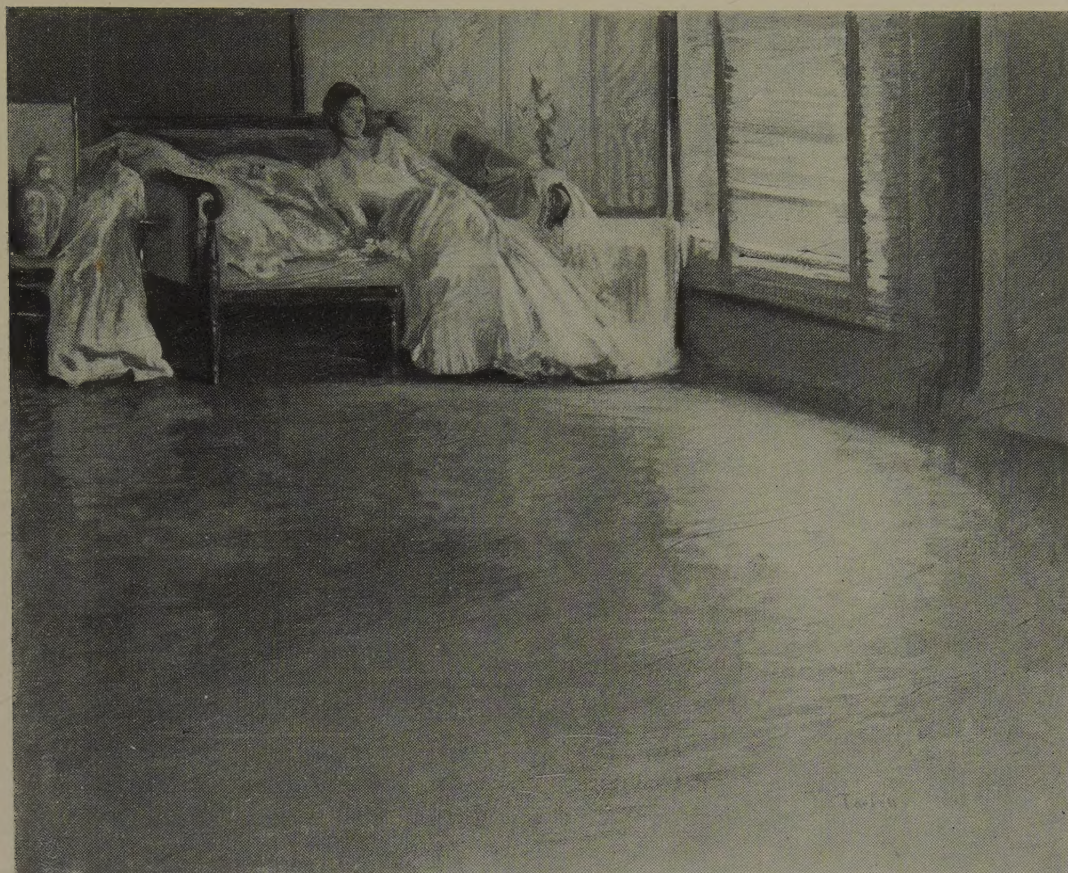


NEW ENGLAND INTERIOR (UNFINISHED)

BY EDMUND C. TARBELL



## Edmund C. Tarbell



ACROSS THE ROOM

BY EDMUND C. TARBELL

nation. Subject and style are alike immaterial, providing they meet temperamental needs. Mr. Tarbell is now and then felicitated because he seems to have entered upon his "second manner," one in which he has laid aside, in painting works of a certain character, the method of using *taches* of unjoined pigments to secure vibration of color and, hence, luminosity. In reality, whatever the influence at present of the style of Vermeer, Pieter de Hooghe and the other "little Dutchmen," the disposition to paint with vibratory color whenever the subject—as in full sunlight—demands such treatment has not disappeared. A recent landscape, now in the Museum of Fine Arts, a light-spotted river bank full of sparkle and brilliancy, is a crowning achievement of outdoor painting. In the studio, Mr. Tarbell would no doubt say, it is unnecessary, in order to "make it like," to accept sacrifices which the pointillionist formula involves. With values that go low, and with few even of the upper notes that cannot be matched with paint, a scale is adaptable which not only conveys a truth-

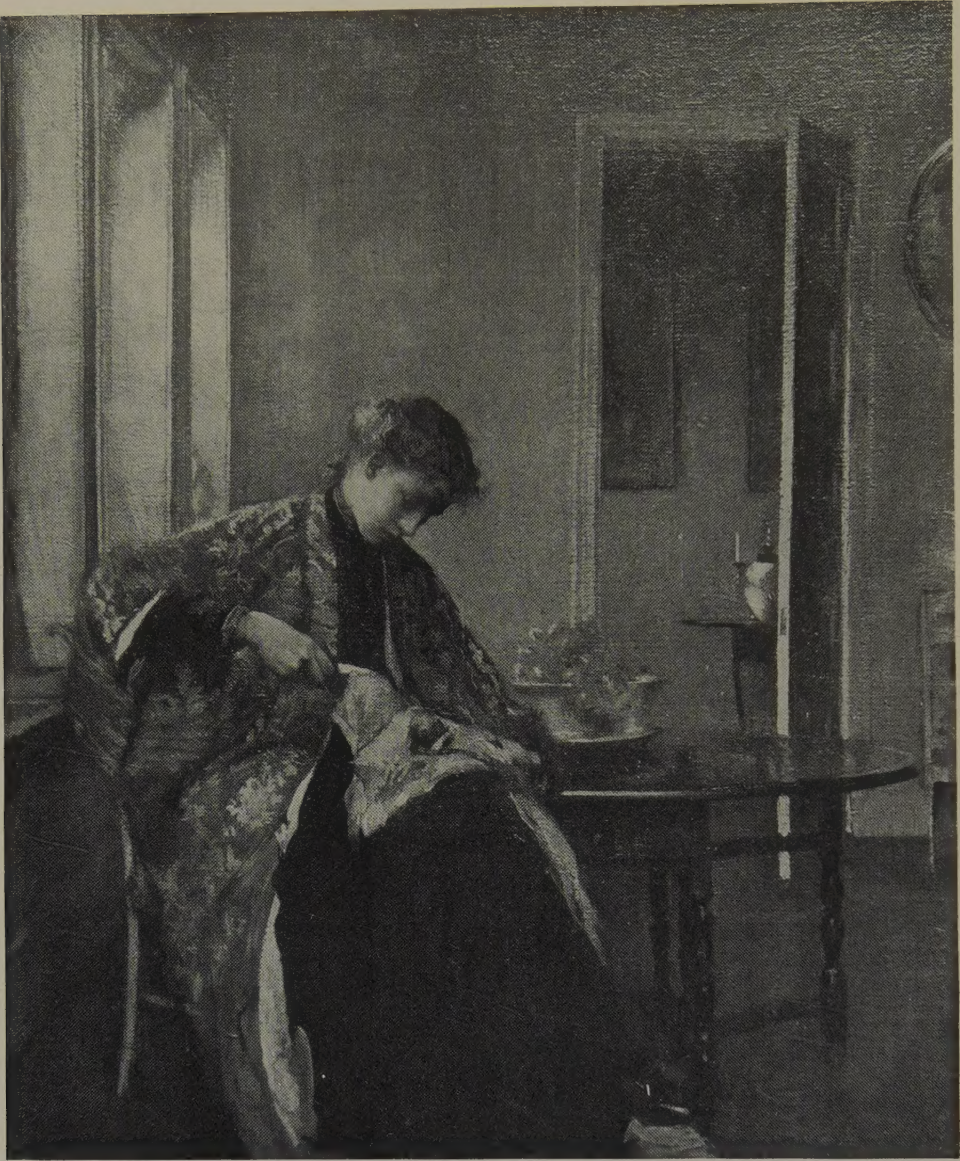
ful impression, but admits of considerable elaboration. The present ideal is to carry a painting as far as can be done safely. But if you care to work outside you had still best follow Monet.

High professional standing was gained very soon after Mr. Tarbell's return from Paris. This has been attended with considerable financial success in recent years; though that has been a matter of comparatively little concern to the painter. In the exhibitions he has gained the honors and distinctions which by a sort of routine come to the prominent members of the different artistic groups. Prizes and medals, as every insider knows, are often awarded for perfunctory reasons. "So-and-so is a good fellow, and needs money. He had a lemon at St. Louis. Let us at least give him the Whoopenheimer Medal this year." "Smith is the best man among the younger League crowd and it is time one of those boys got some recognition. Never mind what his picture is this year. It's his turn for a prize."

Such as they are, however, Mr. Tarbell, especially



*Edmund C. Tarbell*



A GIRL MENDING

BY EDMUND C. TARBELL

for a man living outside of New York City, has had a goodly number of the conventional awards; among others, of the Shaw fund of the Society of American Artists, 1893; the First Hallgarten Prize of the National Academy of Design, 1894; the Walter Lippincott Prize of the Pennsylvania Academy of the Fine Arts, 1895; the gold medal of the Philadelphia Art Club, 1895; the first prize at the summer exhibition of the Worcester Art Museum, 1900; the Clark Prize of the National Academy of Design, 1900.

The works thus honored, and many other pictures besides, have been steadily well received

by the exhibition-going public. New York saw and liked one of the most complete of the painter's "one-man shows" at Montross's gallery in February, 1907. Boston has been very familiar with his works since 1891, when an important two-man exhibition at the St. Botolph Club first made the New England public aware that Messrs. Benson and Tarbell were young men who would go far. Mr. Tarbell's *The Opal, a Study in Yellow and White*, which has frequently been imitated, belongs to this period.

At the World's Columbian Exposition of 1893 the young Boston painter was represented by two





*By Permission of N. E. Montross  
Owned by F. P. Carpenter*

BREAKFAST ON THE PIAZZA  
BY EDMUND C. TARBELL.



## Edmund C. Tarbell

brilliant outdoor canvases, *The Girl and the Horse* and *In the Orchard*, and by a portrait, *My Sister Lydia*. In the official handbook of the exhibition, many of whose illustrations have begun to appear archaic, these still retain their look of freshness and modernity. Arrived in Chicago from the national capital, then unaccustomed to art more stimulating than Bodenhausen's *Madonna*, or Thomas Hovenden's *Jerusalem the Golden*, I recall vividly a feeling of admiration for a man who had the audacity thus to paint conventional society without artistic conventions. No one in Washington, in the early nineties, was making masterpieces

of groups of up-to-date young persons arrayed in white duck. No one at that time, I suspect, had the technical equipment to do so.

In 1894 Mr. Tarbell exhibited with Joseph De Camp, Frank W. Benson, Theodore Wendel, Dawson Watson, Philip L. Hale, Frederic P. Vinton and Lilla Cabot Perry at Chase's Gallery, Boston. On an old catalogue of this exhibition I find marked against the Tarbell contributions, 22. *Girl in Pink*, and 23. *Study in Sunlight*, the words, "His best." He has since done much better.

His first one-man exhibition was held at the

St. Botolph Club, Boston, in 1898. A second exhibition was opened at the same place in 1904, at a time when the Whistler Memorial Exhibition was on at Copley Hall. Many of us who took in both these shows felt that the Tarbells did not suffer by comparison with the Whistlers. In illustration of this impression a portion of an eloquent appreciation in the Boston *Transcript* by a fellow-artist, Philip L. Hale, is worth quoting. It indicates, certainly, the honor in which Mr. Tarbell is held among painters of his own persuasion; other groups in his home city do him scarcely less. Mr. Hale at that time wrote:

"Don't let us, as we go to the Whistler show and admire his finer works, pray don't let us forget that there's a show in town where equally fine things



MARJORIE

BY EDMUND C. TARBELL



## Batik Making

are to be seen—paintings which, I think, in all respects are as good and in many respects better. When Rubens was at Madrid, Velasquez was none the less a great painter because the mighty Fleming was in town. Then they may have had simple-minded townsmen who dared to think the Spaniard the better painter. At all events, because Whistler is *a la mode*, because all the street cars have signs, 'This way to the Whistler Show,' because people have come all the way from Chicago to be at the private view; let us not for these weighty reasons forget our fellow-townsmen, who is alive, who can appreciate our praise and our backing up, and who deserves for his work every whit as much praise as any man who has touched a brush these twenty years.

"And if some kind and omnipotent fairy were to give me the power to own five pictures taken at will from either of the exhibitions, I would choose: *The Venetian Blind*, the best picture that has been done in America; *The Girl with a Dog*, as fine as a portrait by Veronese; *The Breakfast-Room*, which the *Transcript's* critic rightly called one of the best interiors done since Pieter de Hooghe, and last, that charming vision, *The Blue Veil*.

"But I see I have only chosen four! What should the fifth be? Why, to be broad-minded,

fair-minded, to give every one a chance, if the fairy still remained beneficent, I might choose Whistler's *Little White Girl*."

Word has been spread among artists these many years that Boston is a poor place in which to settle. The New England city has, it must be conceded, lost to New York and Chicago a number of brilliant painters and sculptors. But some at least of these, it may be suspected, were men avid of early success. It is unquestionable that those who have stayed in Boston, and who have advanced in professional ability, have not lacked appreciation either at home or throughout the nation. That Boston has become a good city in which to grow is attested by the steady improvement in the quality of work of the group of painters among whom Mr. Tarbell has been a leader for two decades. It is hard to say in what city of the world any better painting is being done to-day than in Boston.

### THE CRAFT OF BATIK MAKING BY MABEL TUKE PRIESTMAN

THIS special branch of applied art is a most interesting evolution of the primitive art of batik making of the inhabitants of Java. The term batik literally means to engrave,



BATIK MAKING

A PRACTICAL IMPLEMENT



## Batik Making



BATIK

DUTCH

draw or write with a sharp instrument, which was done by the Greeks and Romans, who wrote their letters on wax tablets. To-day the word batik indicates the special Javanese method by which materials are decorated.

The elementary principle of batik making is to cover cloth with a certain composition, which is absorbed by the material upon which it is placed, which prevents the color from penetrating the covered parts when placed in the dye bath. The preparation is afterwards removed, when it will be found that the parts that were covered have kept their original tint while the uncovered parts have taken the color of the dye. Many inhabitants of the Indian archipelago make use of these elementary principles in the decoration of their native clothing and the people in the beautiful island of Java are renowned for their batik work, which has reached a high stage of excellence.

Another primitive way of batik making, based on

the same fundamental idea, was in vogue among the Kei islanders. Pieces of bamboo which had been cut out in various figures were sewn onto clothing, which was then submerged in the dye tub, when the decorations showed themselves as printed on a contrasting color.

The Aroo islanders had a still more primitive way of decorating their sarongs. These were made of plaited pandanus leaves. Pieces of bamboo or other non-porous materials were stitched onto the sarongs, after which they were exposed to the smoke of their fires. In this way the uncovered parts gained a brownish hue, while the protected figures remained the original color of the material.

The craft of batik-

ing is the favorite occupation of the upper classes among the women and girls of Java. The knowledge of perfecting this industry having been passed down from mother to daughter for many generations, they have become past masters in this art, and are born with an aptitude for the technique of batik making. Visitors to this beautiful island always make a point of seeing the batiksters at work. The ease and graceful swiftness with which the batik maker manages her instrument, moving it over the material she is to decorate in delicate curves, straight lines and subtle hatching, claim the admiration of the visitor.

Many attempts have been made in later days to obtain these primitive effects by printing processes, but little success and a good deal of trouble have been the only results of these experiments.

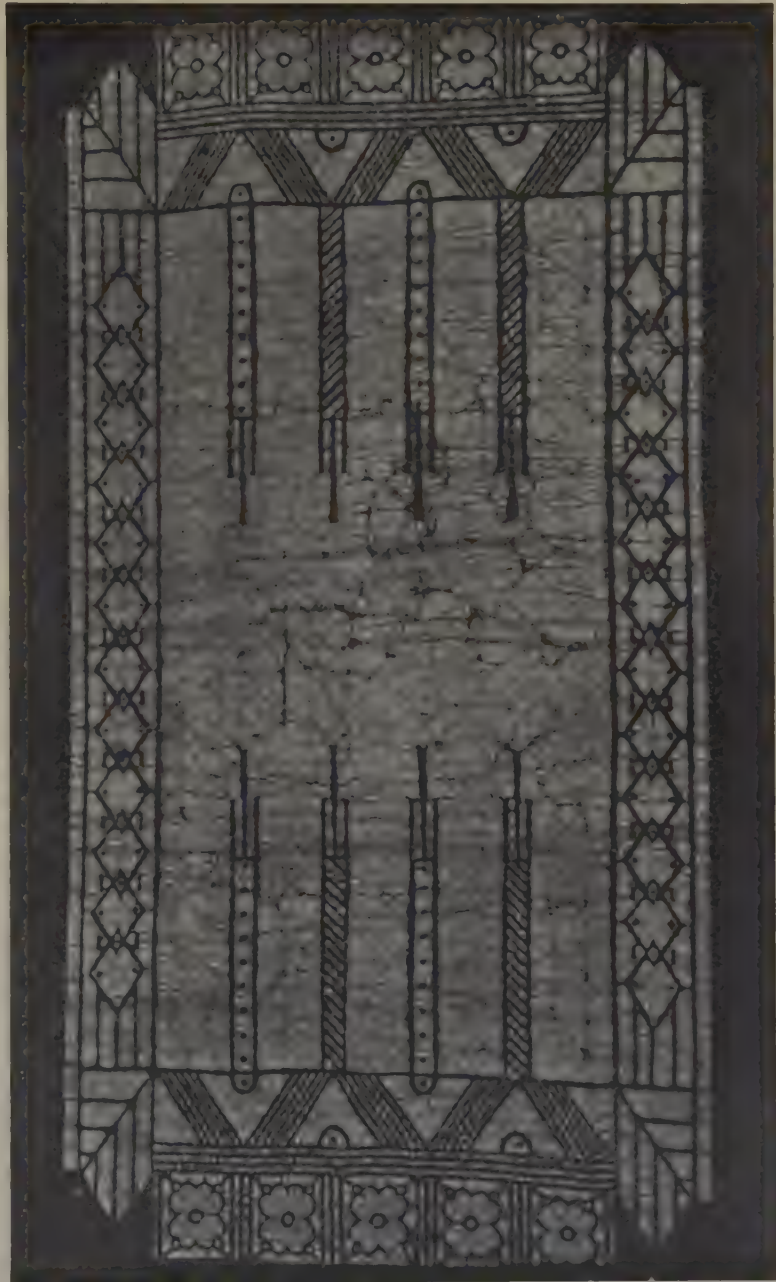
There is no reason why this beautiful art should not be perfected by the people of our own land, and a description of the methods employed



## Batik Making

should be an incentive to craftworkers to experiment in this direction. The best "reserve" to prevent the absorption of the dye is ordinary beeswax; this can be melted at the low temperature of 62 degrees; the wax completely permeates the tissue of the material which it covers and when placed in the dye-bath protects the material in the most perfect manner. Having partly covered it with wax, it is placed in the prepared dye, which is of so low a temperature that it will not melt the wax. It is allowed to remain in the dye until the color is thoroughly absorbed, when it is hung out to dry. When it is perfectly dry it can then be placed in boiling water, which melts the wax, causing it to rise to the surface, when it can be skimmed off and used again for other work. This is the process for one color, but for several colors separate dippings are required. For instance, batik which has to ultimately be in white, blue and brown must have the white and brown parts covered with wax. Then the sheet is plunged in blue dye. The wax is then removed, and again applied on those parts which have to be white and blue. The material is then placed in the brown dye, and again dried. This is the most troublesome part of batik making, but the majority of craftsmen in Europe who are doing this work do very little of it in several colors, confining it usually to two contrasting shades. The process of applying the wax is the fascinating part of this interesting craft. A small reservoir of thin red copper is filled with wax. This has a hole at the end which allows the wax to flow onto the material. As the

making of batik is unknown as yet in America, these instruments cannot be obtained. Craftsmen must, therefore, work out their own way of doing it. Our illustration shows an implement I had made for my own experiments, but this was not evolved without a good deal of trouble and thought. First of all, I bought a fresco painter's nozzle, but owing to the gutta-percha bulb not holding the heat sufficiently, even when immersed in hot water, this



BATIK

DESIGN FOR DRAPERY



## Batik Making

had to be relinquished for something more practical. I then took a tin spoon and shaped the point so as to allow the hot wax to flow and kept refilling it with hot wax as it was needed. This only partly answered, although the wax flowed in a thin, fine stream; when tilted it was apt to run under the spoon and drop on the material in the wrong places. So this also was given up. I then had made the instrument shown in our illustration, which consists of a copper reservoir soldered onto a band of copper which was inserted into a wooden tool-handle. A long steel nail was placed inside the reservoir so as to drop down and fill the hole when moving the reservoir over the work. By a simple contrivance of string wrapped around the finger the nail can be raised or dropped to control the flow of wax. This seems to answer perfectly, but it would be best in doing a good deal of the work to have a



BATIK

DECORATION FOR CHAIR COVERING

number of these reservoirs made so that the flow of wax can be large or small according to the dimensions of the hole in the end of the reservoir. It might be advisable to buy a painter's nozzle outfit and use all the appliances that go with the nozzle and adjust them to the copper reservoir. As these are made with elongated openings, rows of holes and other apertures they would be convenient. As the wax must be hot it is best to have a pan containing the melted wax on a gas stove or spirit lamp beside the worker.

A knowledge of drawing is a necessity in this craft, as bold, free lines and curves are what the work requires. The true batik maker does not even resort to the pencil for making the design, but draws directly onto the material with the instrument containing wax. Of course, there is no reason why the design should not be traced first, if the batikster prefers to do it, but the bold barbaric work loses if the primitive manner of doing it is departed from. As children of seven years of age can do the work in Java without drawing it first, an American should be able, with practice, to get good results without this aid.

Batiks can be made for many purposes. Cotton table-covers, hangings, bags, pillows and chair-



BATIK

SUGGESTIVE DESIGNS



## Mrs. Hugo Froehlich

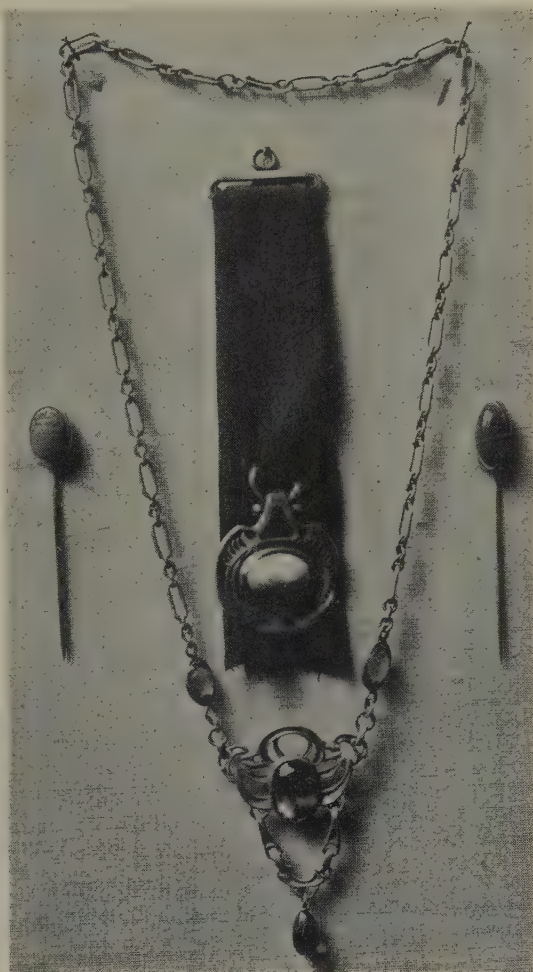
covers; in fact, even friezes can be decorated with it, so that there is no limit to its possibilities, or to the materials which can be used when the novice has acquired skill.

Batiks can be dyed deep blue, red or green according to the dominating color of the rooms in which they are to go. If colored material is used notice must be taken of the various shades it can be dyed, always remembering that the dye must not be above 60 degrees or it will melt the wax and the batik will exist no more. There are many dyes sold on the market which can be used in this work, and specific directions are given in every case.

Java being a Dutch possession, the people of Holland have always taken a deep interest in the development of batik and most of the work at present emanates from a few studios in Holland. A deep interest is also being taken in other countries owing to batiks having been seen at various European arts and crafts exhibitions. Dutch artists have developed so far in this art that they are now doing it on parchment, linens and velvets and for upholstery work. Owing to the demand being entirely beyond the output, batik decorations are

very expensive, but the few pieces I have seen have made me long to become an adept at this beautiful and interesting craft. So far I have only experimented in the most primitive manner, but desire to let others know about batik so that they may evolve new ideas and themselves develop this beautiful craft while it is still undeveloped by Americans.

Most of the illustrations are from a studio at Apeldoorn, Holland, where one woman has perfected this craft, having worked it out for herself, and has taught her methods to over thirty girls who faithfully carry it on.



FOB, CHAIN AND PINS

BY MRS. FROEHLICH

## RECENT WORK BY MRS. HUGO FROEHLICH BY EVA LOVETT

RINGS and necklaces of excellent design and workmanship have lately been executed by Mrs. Hugo Froehlich, who is one of the four members of the first jewelry class graduated from Pratt Institute. Each of these young women, graduated five years ago, has attained skill and fame in her chosen work. A number of pieces of Mrs. Froehlich's jewelry are shown on this and the following pages.

For some time Mrs. Froehlich had a studio in New York, but she has lately moved her workshop into an upper room in her house at Richmond Hill, Long Island. Here she has established a quaint little studio, which is often filled with friends and admirers of her beautiful art, and where specimens



SCARAB IN  
SILVER

BY MRS.  
FROEHLICH



## Mrs. Hugo Froehlich



OXIDIZED SILVER CHAIN WITH  
TURQUOISE MATRIX

BY MRS. FROEHLICH

of her distinctive work are to be seen. Her workbench is located in front of a window which overlooks the pretty Long Island town. The tools of her craft lie conveniently about, and in mysterious little corner cupboards are kept articles necessary and dear to the craftsman.

As a member of the National Society of Craftsmen, as well as chairman of its jewelry department, Mrs. Froehlich had numerous articles in the jewelry case at the rooms of the society, No. 119 East Nineteenth Street, during its recent spring exhibition. Her brooches and necklaces were noticeable for their simple designs, their good form and artistic finish.

Among her pieces is a silver brooch of oval shape, the ends of the oval sharply pointed, and the sides more slightly so. The silver openwork around the central stone, which is turquoise matrix, is of an abstract pattern, with straight lines and square corners. A few plain lines, edging the openings, are the only decorations on the silver. A silver

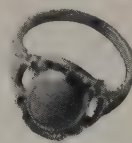
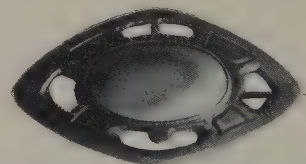
ring, set with a pink opal, has a similar open pattern around the stone, while a heavier ring has a tourmaline, set solidly in silver, the length of the oval stone extending around the finger and into the broad finger band.

Several silver scarf-pins have round-edged broad settings, the stones used being azurite and opal matrix. One pin, set with a dark colored scarab, has short lines, suggestive of a feather, around the edge. One pin has a little crown across the top, giving it a delicate and light finish. Sleeve-links of jade and silver have a dainty little grooved edge around the jade.

Several fobs show handsome designs. In one a yellow-gray scarab has an hexagonal silver setting, which extends to points at the ends, which are finished with a small design of leaf-shaped points, overlapping.

Around the flat sides lines are used for decoration. Another fob has a turquoise matrix set in silver of an openwork abstract design, which has the lines of the pattern slightly curved.

Of three necklaces the heaviest is of oxidized silver, the large stone in the center and the smaller stones at the sides being of turquoise ma-



BROOCH AND  
RINGS

SILVER AND  
SEMPRECIOS STONES



## Mrs. Hugo Froehlich



SILVER  
CHAIN

WITH STAR  
TURQUOISE DROP

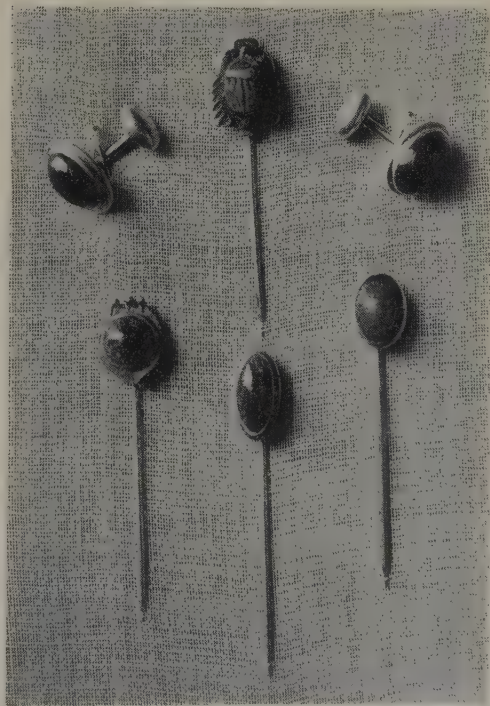
trix with curious yellow-gray markings. The central ornament is of open geometrical pattern, arranged in triangular shape, with the point turning down and the base of the triangle partly open. The chain has double links, separated by silver beads, the first two links fastened a short distance apart on the center piece, making a firm support, and small stones of the turquoise set where the links come together. A chain of smaller silver links is set with amethysts, the central ornament being a twist of silver links with a large amethyst in the middle, and a smaller stone dropping from a short loop of chain below it. A third silver necklace is of small square links separated at intervals by larger squares and broadening in front into an interlinked, graceful twist, which holds a turquoise drop.

Simplicity of design is a distinguishing feature of Mrs. Froehlich's work. Abstract patterns, arranged in simple forms, are seen among her pieces. The decorations are lines, long or short, separated, or in groups. Sometimes the chasing is

slight, the form of the article, and its adaptation to its purpose and to the stones which decorate it, making its artistic beauty.

Mrs. Froehlich is an admirer of the primitive forms of Indian work, with their simple decorations, and traces of her studies in this direction are to be found in her jewelry. She avoids alike the long, flowing, suggestive lines of the French nouveau, the elaborate, overworked nature forms of the realistic school, and the convoluted ornamental scrolls of the Renaissance period. Indian work, which is all symbolical, the smallest lines telling a story to whoever can read aright, furnishes a storehouse of designs of the most artistic and satisfying sort. The variations are infinite. If one understandingly adapts his design to his purpose, there is no monotony in the work.

Mrs. Froehlich has also done much work of the lighter and more delicate sort, for she does not believe in limiting herself to a single style or specializing strongly in one direction. And her work is of the well-finished kind, which makes the pieces pleasant to see and handle. The ornaments which come apart in the wearing, the stones which fall out, and the pins which come off are an abomination, she thinks. The piece may be ever so simply designed, but it must be completely and strongly finished. It is an ideal well worth working for.



PINS AND LINKS

BY MRS. FROELICH



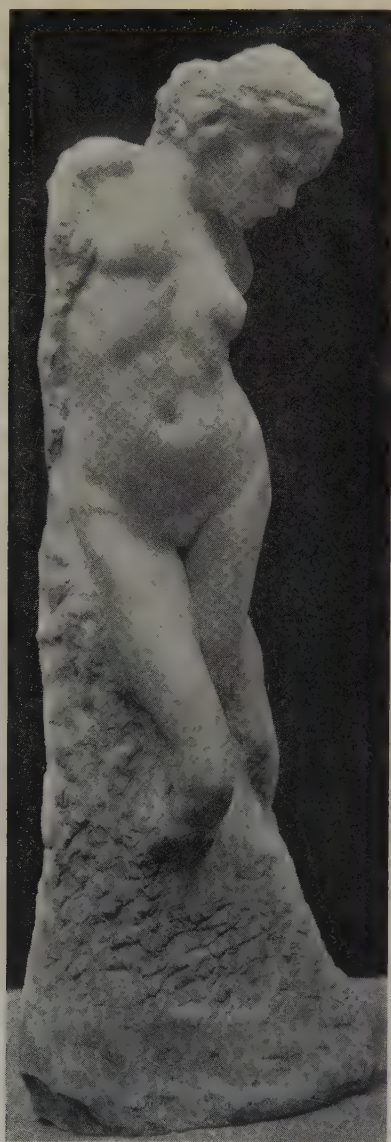
## Current Art Events

Her very large collection of semiprecious stones are beautiful to see in their wonderful variety of color, and the quantity of them makes the correct choice of a stone possible when there is an order to fill. Among them are abalone, the iridescent lining of the *Haliotis* found on the Pacific coast, and corals in many shades; green malachite, with strange colors straying through its greenness; azurites and lapis lazuli, both of deep blue; and chrysicolla, of a bluish-green. Turquoise matrix, with its odd markings, comes from copper mines, and the topaz, opal and amethyst are found in Western mountains. Laboradite of a grayish blue, and Chi-

nese jade of a deep green; tourmalines, pink and green, and chrysoprase, mamomaline, and some beautifully marked transparent stones, called verisite (petrified wood), are found in the collection.

Among some recent orders now in process of construction by Mrs. Froehlich are pieces which show, in an interesting way, the variety in her work. Among these is a set of five gold rings left by the will of a grandmother to five grandsons. The rings were to be alike, of lapis lazuli; set in gold, and with a symbolical design. They have a broad gold setting, and on either side of the round blue stone there is chased on the widest part of the band a pair of wings, making the design the "Winged Globe" of ancient times. Another curious piece is a watch-fob designed for a woman who is a member of several clubs, and the long fob hanging over the ribbon has the symbols of five societies woven into its length. A silver belt buckle has an odd-shaped piece of abalone shell used in its decoration, and several bronze belt buckles of quaint designs are also in process of making.

Mrs. Froehlich has also done some good repousse work in copper and has several specimens in candlesticks, cassarole covers and other articles in her studio. During May, she had an exhibit of her work at Stamford, Conn., where she has taught classes.



"THE MARTYR"

MARBLE STATUETTE  
BY GUTZON BORGLUM

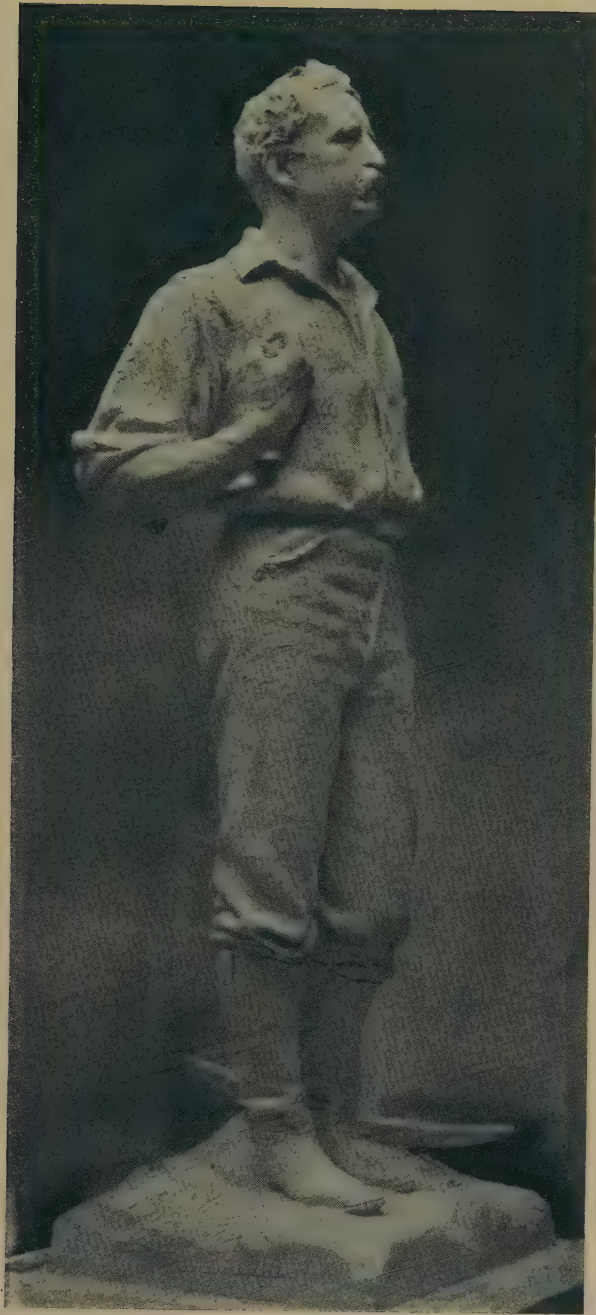
## CURRENT ART EVENTS

THE statue of John William Mackay which we reproduce by special permission herewith will be unveiled with appropriate ceremonies at Reno, Nevada, early this month. Mr. Gutzon Borglum, the sculptor, has treated the subject with an admirable sense of its downright Americanism. Another recent piece of work from Mr. Borglum's studio is shown on this page. Mr. Borglum has received the commission for the equestrian statue of General Sheridan, to be erected in Sheridan Circle, Washington, D. C.

THE Gibbs-Channing-Avery portrait of Washington has been acquired by the Metropolitan Museum, New York. This painting, as Mr. Isham, who contributes an interesting article to the "Museum Bulletin" on the subject, points out, gives with admirable skill and truth an apparently more human and less idealized rendering of the sitter than the more famous Athenæum head.

PROFESSOR ARTHUR FAIRBANKS, of Michigan University, has been elected director of the Boston Museum of Fine Arts.





JOHN WILLIAM MACKAY  
BY GUTZON BORGLUM







## *Painting and Painters*



Mulher's "History of Modern Painting"

SOLITUDE

BY ALEXANDER HARRISON

### PAINTING AND PAINTERS

DR. RICHARD MUTHER has continued his "History of Modern Painting" to the end of the nineteenth century. The revised edition is brought out by E. P. Dutton & Co. in four volumes profusely illustrated with a creditable and comprehensive series of reproductions, and in addition some fifty full-page plates in color. The book remains the essential statement of its subject; the author's method, seeking not so much an appraisal of pure art as its interpretation in terms of controlling conditions, stands at the forefront of modern criticism; and persons having an intelligent curiosity about later-day painting who are not yet possessed of this work will be gratified to find it available in its present amplified and embellished form.

"The nineteenth century," says Dr. Muther, "not only shows a new age, but probably begins a new section of modern history. It is probable that in contrast with this epoch of stirring movement, during which the readjustment of all political and social relations, the new discoveries in the instruments of commerce, trade and industry, have given an entirely new aspect to the world, the next thousand years will sum up all the previous cen-

turies as the 'old world.' New men require a new art. One would be inclined to surmise from this that the art of the nineteenth century presented itself as something essentially personal, with a sharply distinctive style. Instead of this it offers at first view, in contrast with those old ages of uniform production, a condition like that of Babylon. The nineteenth century has no style—the phrase that has been so often quoted as to have become a commonplace. In architecture the forms of all the past ages live again. The day before yesterday we built Greek; yesterday, Gothic; here, Baroque; there, Japanese; but amidst all these products of imitative styles there rise up stations and market places which, with the robust elegance of their iron colonnades, herald the greatness of fresh conquests. In the province of painting there are similar extremes. In no other age have minds so diverse flourished side by side as Carstens and Goya, Cornelius and Corot, Ingres and Millet, Wiertz and Courbet, Rossetti and Manet. And the existing histories excite a belief that the nineteenth century is a chaos into which it is possible only for some later age to bring order."

It is with the specific purpose of correcting this, as it seems to him, mistaken or at least imperfect notion that the author sets out in this book to



## Painting and Painters



*The Century*

CLAUDE  
MONET

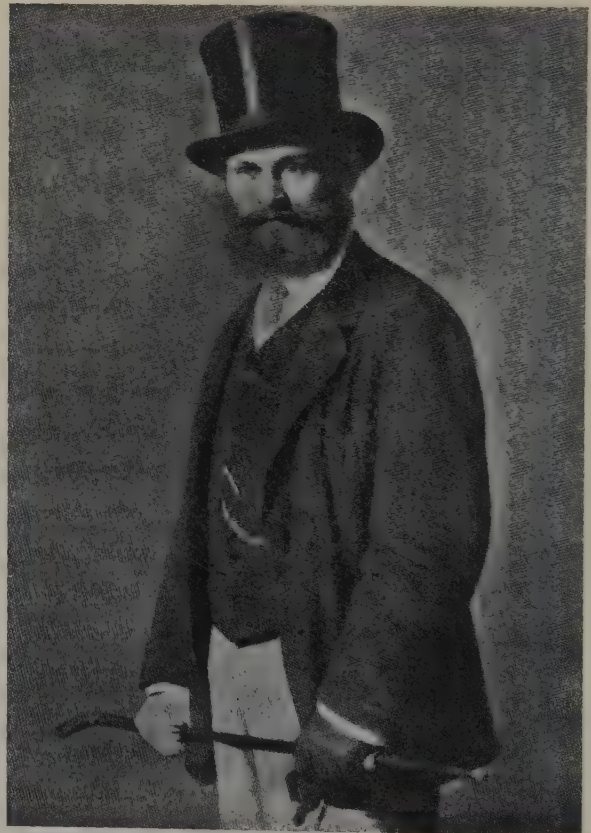
FROM MUTHÉ'S "HISTORY  
OF MODERN PAINTING"

define the distinction between the new growth and the repetition of the old, between the eclectic and the personal, the derived and the independent, and in so doing to solve the question, hitherto usually a begged question, as to what is the distinctive style of modern art, and what are the logic and sequence of its evolution.

A word as to the conclusions of his comprehensive and fascinating study. Modern art, says the Breslau professor, with its heartfelt devotion to every-day life and the mysteries of light, has an essentially Germanic character, finding its ancestors not in Raphael, Michaelangelo and Titian, but in the English of the eighteenth, the Dutch of the seventeenth and the Germans of the six-

teenth century. The Italians and Spaniards, whose entire intellectual culture rests upon a Latin foundation, find it difficult, therefore, to follow this change of taste. They either adhere to the old bombastic and theatrical painting of history or they recast the new painting in an external drawing-room art draped with gaudy tinsel. Even in France the rise of the new art meant, as it were, the victory of the Frankish element over the Gallic. Millet, the Norman; Courbet, the Frank; Bastien-Lepage, of Lorraine, drove back the Latins—Ingres and Couture, Cabanel and Bouguereau—just as in the eighteenth century the Netherlander, Watteau, broke the yoke of the rigid Latin classicism.

Mrs. L. M. Bryant tells the history of painting from early times to the present in her book, "Pictures and Their Painters." (John Lane Company.) She addresses herself to the needs of people too busy to give time to an exhaustive study and aims to afford a good grasp of the subject in limited space. In short, she supplies a popular interesting manual, the need for which she has met with in her abundant experience as a teacher. No pains



EDOUARD  
MANET

FROM MUTHÉ'S "HISTORY  
OF MODERN PAINTING"



## Painting and Painters

have been spared in keeping the text abreast of the latest results in attribution and research, and a similar endeavor has been made to present the best and most authentic photographic reproductions. The illustrations number over 300. In selecting photographs for illustration, the object has been not only to give the most characteristic examples of each artist's work, but those which would best illustrate the tendencies of the times which produced them or particular phases of history, legend or story.

T. Sturge Moore is often at outs with Mr. Benson and Signor Ricci and other writers on the subject in his interesting discussion of "Correggio." (Imported by Charles Scribner's Sons.) He finds these critics too much preoccupied with the Darwinian "theory of a common ancestor," and is frequently at pains to read the results of Correggio's art back to the artist rather than to influences. He questions both the methods and aims of modern historical art criticism, and in doing so, it must be confessed, gives the breath of freshness to his appreciation.

In the same series Miss Maud Cruttwell speaks ex cathedra on Antonio Pollaiuolo. The collaboration of the two brothers Piero and Antonio has led to one of those endless problems of attribution. The distribution of praise will probably never be made to the satisfaction of everybody between Beaumont and Fletcher. Here Miss Cruttwell solves the difficulty by awarding all the good to the superior artist, Antonio. The book is a special plea, but a scholarly and enthusiastic one.

Edgcumbe Staley contributes the introduction to the excellent series of sixty-four plates in the volume on Fra Angelico in the Newnes Art Library. (Frederick Warne & Co.) The account is briefly and simply told, as befits its position in one of these attractive issues, which practically are bound portfolios. A List of Chief Works with descriptive details is appended.

For the volume on Giovanni Bellini in the same series the introduction is supplied by Everard Meynell. He refers to Isabella d'Este as "a prototype of the American millionairess who buys her pictures with no small share of good taste." The tale of her long negotiations for a painting of profane interest and her final disposal of the *Præcipio* in a bedroom is amusingly put. This, with an account of the contest with Titian, leaves a sense of personality. The *Madonna with Sleeping Child* is reproduced as frontispiece. A score of the *Madonnas* are included among the plates.

The second volume on Titian in the same series,

"The Later Work of Titian" (Frederick Warne & Co.) is devoted to works dating from 1540 onward. Probably no painter who practised to such an advanced age could be found to show such uniform power in his later period. The old patriarch's amazing retention of vigor and of skill makes such a selection as is here presented abundantly valuable. Henry Miles contributes the introduction. His inferences regarding Titian's advantage over Velasquez and Rembrandt are, in view of the painter's peculiar feminine type and the traditions of his sparing use of the model, rather novel.

In the same library, too, a recent issue is devoted to "The Pre-Raphaelite Brotherhood." Millais's *Autumn Leaves* serves a frontispiece. Holman Hunt, the only member of the group who kept steadfast to the accurate rendering of detail in after years, is represented by nine reproductions; Rossetti, by eighteen; Millais, sixteen; Ford Madox Brown, six; the original Italians, by nine. The introduction is by T. Ernest Pythian.



From Bryant's "Pictures and Their Painters"

PORTRAIT, BERLIN GALLERY BY VELASQUEZ



## Painting and Painters



FROM BRYANT'S "PICTURES AND THEIR PAINTERS"  
THE TAILOR

BY GIOVANNI MORONI

Dr. Muther's brilliant analysis of Goya makes a noteworthy addition to the handy pocket-sized volumes of the Langham Series of Art Monographs. (Imported by Charles Scribner's Sons.) He draws the portrait of the Spaniard as the Man of the People in art during the revolutionary period, satirizing monarchy in the most monarchical country of Europe, impeaching clericalism and militarism, the one artist who stood up with the men of letters in the group of radicals, free from academic restriction, if, by the same token, somewhat lacking in culture and handing on the first impulse to our modern impressionism.

Whistler is treated in the same attractive series by Dr. H. W. Singer. Aside from the difficulty in dealing of Whistler's art which presents itself in the obstacle of an eccentric personality famous in two hemispheres, the book is well and wisely put. But, though the author realizes the critical prob-

lem and states it, the cantankerous side of Whistler's temper is too much for him. He attempts to assign it a function, Lombroso fashion, but only succeeds in rather clumsily obtruding it. The appreciation of the art leaves little to be desired.

Whistler is one of the subjects of the collection of Mr. Gallatin's essays in art criticism, published under the title, "Whistler: Notes and Footnotes and Other Memoranda." (John Lane Company.) Among the Whistler papers are "Whistler as a Man of Letters," "Whistler's Realism," "Memorial Exhibition, Boston, 1904," "On Certain Drawings by Whistler," "Whistler: Master of the Lithograph." Other papers discuss aspects of the art of Leonardo, Puvis de Chavannes, Beardsley, Everett Shinn, Childe Hassam, etc. Eight plates appear in illustration.

Three distinguished artists in one family, three brothers, notable in achievement and considerable in influence, "The Brothers Maris," are the subject of an extra number, edited by Charles Holme, of THE INTERNATIONAL STUDIO. Of the

seventy-three plates in illustration, eight are reproductions in facsimile colors, eight in photogravure, and one in lithographic process. Croal Thompson, who contributes the letter-press, ranks James Maris, technically the greatest of the three, with Velasquez and Franz Hals.

Sir William Beechey, one of the distinguished artists of the early English school, is the subject of a biographical appreciation by W. Roberts. (Imported by Charles Scribner's Sons.) Half a hundred portraits, from among his sixty years' output, are presented in illustration. The author's aim has been to write a chronicle of the artist's life and work and to describe his pictures rather than to estimate their value. The material is copious and is well arranged. Two of Beechey's private account books are reprinted in a supplementary chapter, and full index to names is furnished.

Lionel Cust has condensed his exhaustive study



## *Painting and Painters*

on the life and works of "Anthony Van Dyck," published in 1900, for inclusion in an abridged version in the series of "Great Masters in Painting and Sculpture." (Imported by Charles Scribner's Sons.) The opportunity has been used to add some new facts recently come to light. This useful and attractive book carries thirty-three illustrations, the self-portrait owned by the Duke of Grafton serving as frontispiece.

S. R. Winchell issues a directory certain to be useful in its field, the "Artists' Blue Book of Chicago." The names and addresses of artists of the vicinity are alphabetically arranged under several headings, which include architects, decorative designers, painters, sculptors, arts and crafts workers, illustrators, ceramic workers. Lists of art schools and societies are included. In all, the book comprises some 2,500 names.

Julia de Wolf Addison, who has already issued a similar account of the National Gallery, contributes to the Art Galleries of Europe series (L. C. Page and Company), a volume on the "Art of the Dresden Gallery." There are over fifty full-page illustrations. The book gives elaborate instructions for studying the collections, step by step, pointing out the things to see and how they are to be regarded. It is designed on the plan of a copious guide-book, enlivened by art, history and anecdote, by the way. The Italian, Spanish, French, English, Flemish, Dutch and German are taken up, room by room.

Albert F. Calvert is editing a series of books devoted to art in Spain, under the general title "The Spanish Series." (John Lane Company). Murillo is the subject of one of the first volumes now ready. The biographical appreciation is from the pen of the

editor. A list of works of the painter follows, with, in each case, a short description of the painting and an indication of where the original is preserved. Of the total, 165 are reproduced in illustration on special paper at the rear of the book.

Another volume in the series is devoted to "The Escorial." This is an historical and descriptive account of the Spanish Royal Palace, Monastery and Mausoleum. It carries 278 illustrations. The letter-press gives in condensed form a history of the founding and building of the edifice, deals in detail with the more interesting features of its architecture and describes the pictures, fresco paintings, illuminated missals and other works of art



SIXTUS IV.  
FROM THE TOMB

"ANTONIO POLLAIUOLO"  
BY MAUD CRUTTWELL



## *Painting and Painters*



THE DESCENT  
FROM THE CROSS

"FRA ANGELICO"  
NEWNES ART LIBRARY

contained in the several portions of this great composite pile.

"Seville, an Historical and Descriptive Account of the 'Pearl of Andalusia,'" by Albert F. Calvert in the same series, carries 300 illustrations. The author discusses Moorish Seville, Seville under the Castilian kings, the Alcazar, the Cathedral, the old Roman City and various buildings of the fifteenth, sixteenth, seventeenth and eighteenth centuries, with a chapter on the painters of Seville, written in collaboration with C. Gasquoine Hartley. Alone among the ancient seats of Moorish dominion Seville maintains life and prosperity, a fact which renders the subject of this book doubly interesting.

A catalogue of the George A. Hearn Gift to the Metropolitan Museum of Art has been printed for the Museum in an appropriately handsome form. Prefaced to the catalogue appears the correspondence between Mr. Hearn and the president and trustees, with the offer of December, 1905, and the amended offer, to meet the wishes of the Museum, of January, 1906. The fifty-one pictures comprised in the munificent gift are reproduced with great care in half-tone and are faced in each case with a short biographical and iconographic note.

A report on the Noyes Collection of Japanese Prints, Drawings, etc., the gift of Mr. Crosby S. Noyes, of Washington, D. C., is reprinted from the report of the Librarian of Congress.



## *An American Village Bank*

AN AMERICAN VILLAGE BANK  
BY HENRY H. SAYLOR

IT IS seldom, indeed, that in the design of a small utilitarian building an American architect is allowed to break away from the traditional—the commonplace, I might almost say—and give free rein to his fancy. Perhaps, in the interest of harmony in sky lines, it is as well that this is so, and yet when one does find such a charming result of an unfettered imagination as Mr. Embury has given us in the little building for the Palisades Trust Company at Englewood, N. J., it is impossible to repress the wish for more of it.

As one looks at the architect's sketch elevation one can readily imagine the average bank officials' building committee throwing up its hands in horror at the mere thought of investing money in a design so utterly at variance with all their preconceived ideas of how a village bank should appear. Fortunately, however, in this case, the committee was carried away by the very unusualness of the architect's suggestion. They realized at once that such a building could not fail to evoke comment. Were that comment favorable or unfavorable, it would be plentifully made. Every passer-by could not help noticing the building. Whether in his opinion the bank was a success or a failure, it would be talked of, and that meant business for the owners. So it was

not with fear and trepidation that the design was executed, practically as originally drawn, but rather with a purpose as well as an appreciation.

Englewood itself is one of the most charming of the New York suburbs. A village rich in trees it is—great arching elms and oaks, most of them—requiring that the buildings they shelter shall be low in contrast. The bank has a conspicuous location directly across the village green from the railroad station, so that its position, as well as its form, brings it constantly to the attention of practically everybody in the village.

A sharp contrast of color in the materials accents the bank's distinction in form. The base and piers are built of a cream-white local sandstone, laid in natural cement mortar. Chestnut is used for the



PALISADES TRUST AND GUARANTY COMPANY  
ENTRANCE

AYMAR EMBURY, 2D  
ARCHITECT



## *An American Village Bank*



BRACKET

BY AYMAR EMBURY, 2D

window mullions, sash and half-timber work up under the eaves, creosoted with a dark green stain. The windows are divided into small panes by wide leads. A band of red brick, laid in a herring-bone pattern, with green and white terra-cotta inserts, marks the line of the second floor and contrasts beautifully with the sandstone and the woodwork. Consistent with the interior, this band is not carried across the middle portion of the building, where the counting-room extends unbroken from the first floor to the roof. The line of color is strengthened by brick inserts in the stone piers and by panels of terra-cotta, in buff, white and green, set into the wall piers flanking the entrance. For the roof a red tile was the only possible choice. Instead of the usual S-shaped tiles, which the architect felt would give a texture too rough and too large in scale, a flatter tile is used—that known as the “French A-shaped.” Shadowed by the heavy overhang of the eaves, the intricate half-timber work is felt to be in the best possible position, lending a depth and brilliance to the shadows, which could hardly be otherwise obtained. Solid timbers carried through masonry piers is a favorite motif of Mr. Embury’s, and one that he has employed effectively in other work. Its function here is to support a simple bronze arc-lamp from each of the four pylons. Unfortunately, these had not yet been hung when the pictures were made.

At the middle of the front elevation the interest centers on the main entrance. Its low, tiled hood roof rests on the chestnut beams that are carried through the masonry. Brick and leaded glass connect the piers to the main wall, and brick nogging fills the gable end over the lintel.

Retaining for its own use a part of the basement for vault storage space, the bank leases the remaining space therein for three offices. The main floor is divided as indicated in the plan that is here reproduced. It provides for a large, well-lighted, and well-ventilated working space, most of which is open to the second story ceiling, and for three rooms for bank officers and depositors. The vaults and janitor’s quarters are at the rear.

Once inside the bank proper, even those to whom the exterior does

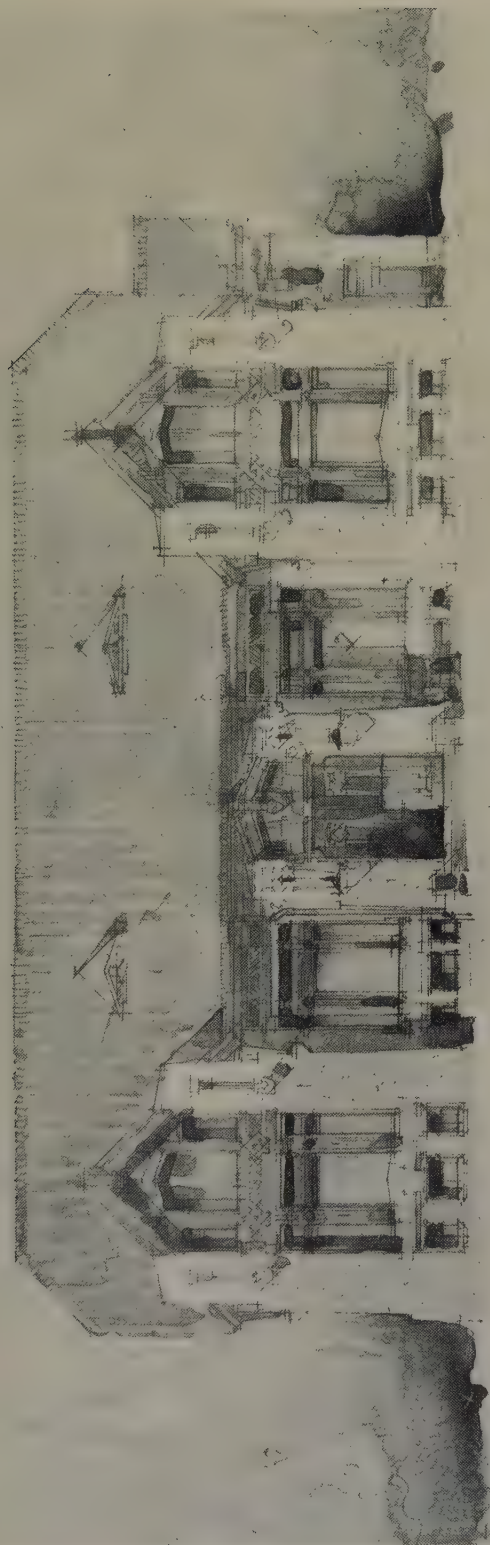
not appeal must surely feel the charm and quaint dignity of the interior. The counting-room opens up spaciouly to a ceiling whose buff, sand-finished plaster is relieved by heavy beams of red oak. The screen walls, shutting off



LAMP  
STANDARD

BY AYMAR  
EMBURY, 2D





SKETCH  
PALISADES TRUST AND  
GUARANTY COMPANY  
ENGLEWOOD, NEW JERSEY  
AYMAR EMBURY, <sup>2D</sup>



## *An American Village Bank*



PUBLIC SPACE  
ENGLEWOOD BANK

AYMAR EMBURY, 2D  
ARCHITECT

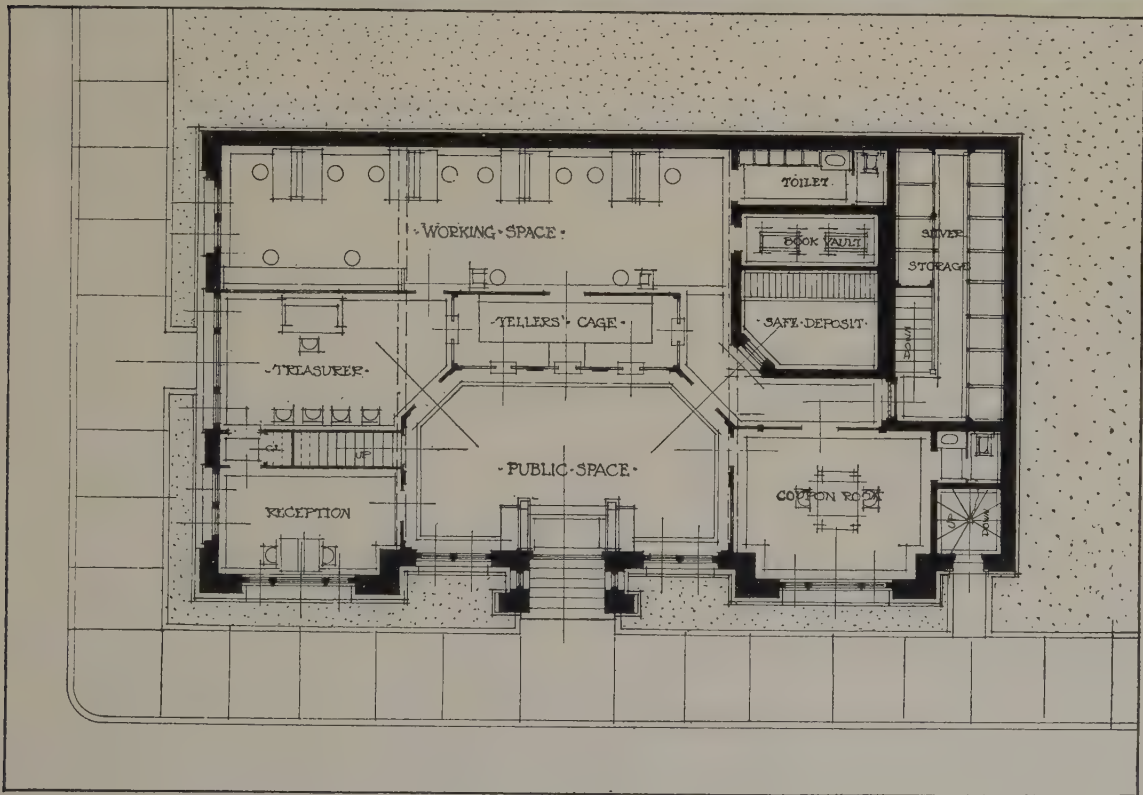
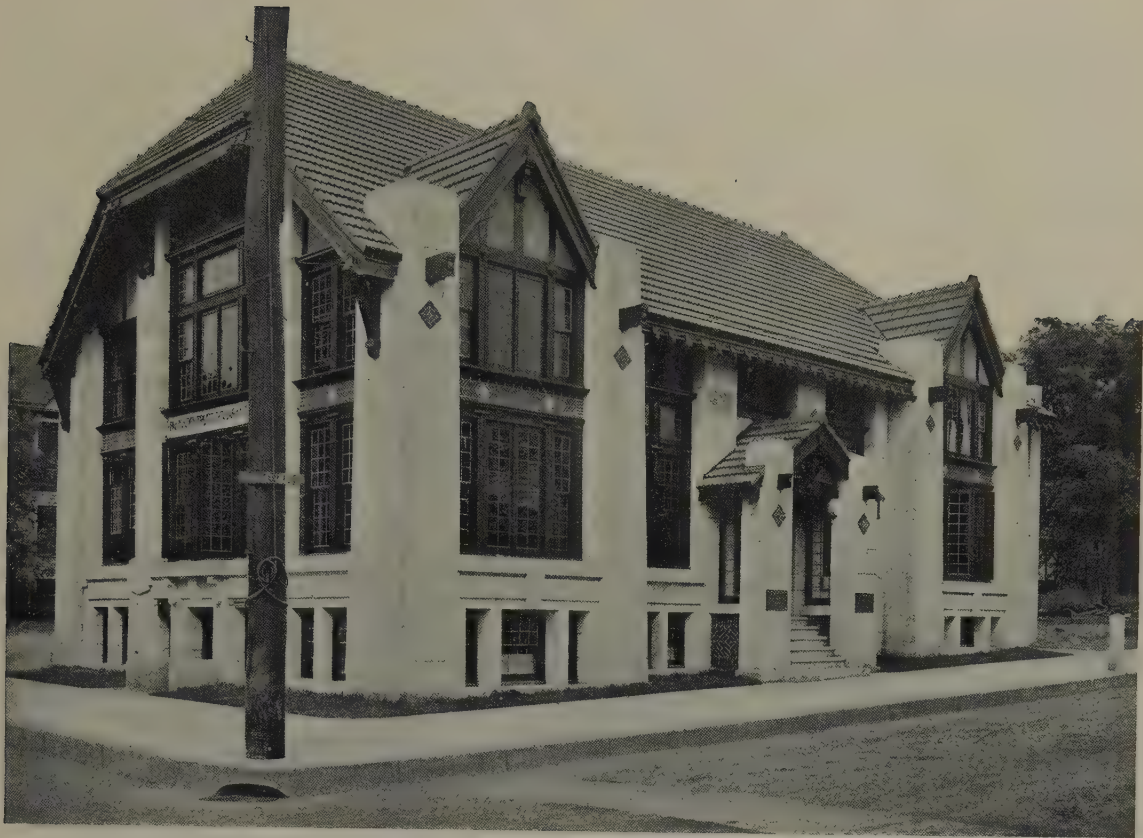
the directors' room and the janitor's apartments above, are of similar plaster-and-timber construction. On all sides there is a feeling of openness, gained by the use of many windows and by glass, simply leaded, in the partitions. An inlaid band of silver panels the counter screen and partition posts—an unusual use of materials that accents the beautiful grain of the oak as no moldings could possibly do it. The same material is used for the simple letters indicating the tellers' and cashier's windows and the doors leading from the public space. The grille in the counter screen is of bronze in a dark finish, the high lights polished brightly, leaving the background a verde antique. Behind it is a remov-

able glass screen, the lower part of which is ground to serve as a shield in place of the usual low curtains of silk.

It is in the light standards on screen and newels, and in the side wall brackets and ceiling globes, that the architect has added the final touches to the bank's distinctive character. The standards, particularly, show forth the same quality of individuality—the same independence of the conventional without being bizarre—that distinguishes the exterior.

An elaborate vault system has been incorporated into the building between the working space and the janitor's quarters. In the basement and first



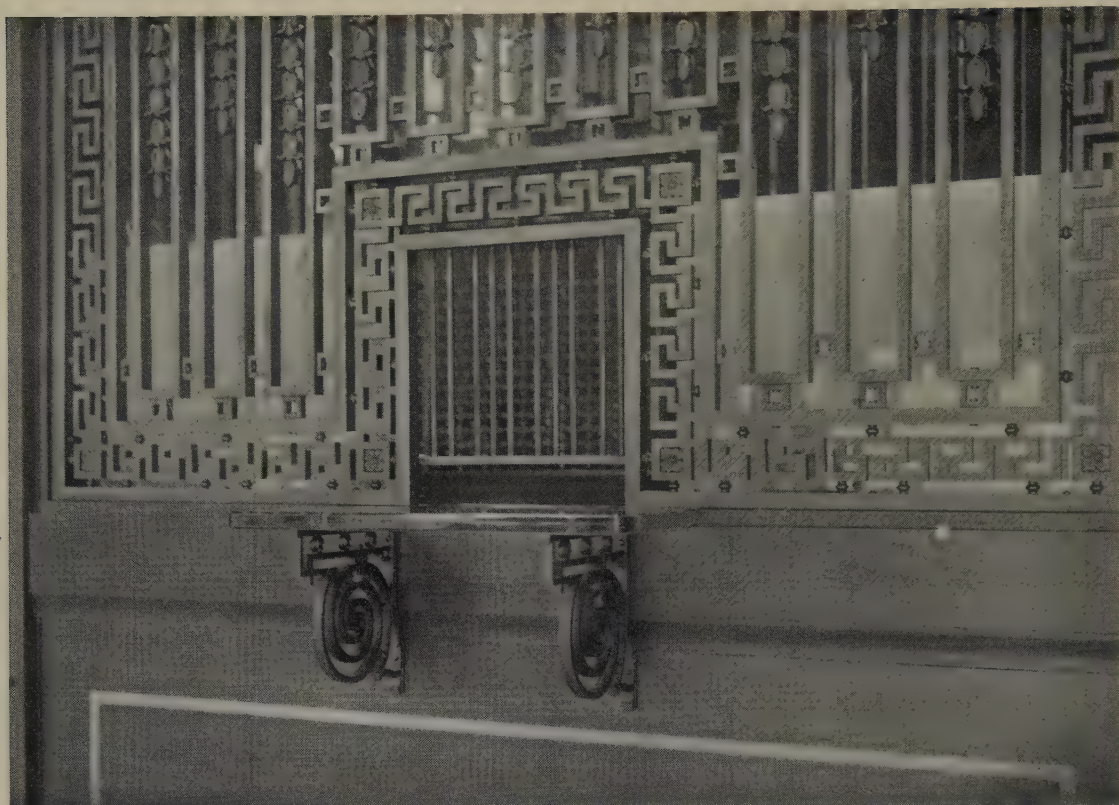


EXTERIOR  
AND PLAN

PALISADES TRUST COMPANY  
AYMAR EMBURY, 2D, ARCHITECT



## *An American Village Bank*



DETAIL OF SCREEN

BY AYMAR EMBURY, 2D

story are vaults for silver storage, while on the main floor there is a fire-and-burglar-proof vault for safe deposit and an adjoining book vault. The outside of the safe deposit and book vaults is sheathed by plates of steel, blued and polished. Bronze plate, beautifully machined, is used for the bolts and lock fittings on the massive doors.

Upstairs the directors' room is wainscoted and beamed with red oak over the rough buff plaster. In the triangular wall spaces at the ends of the room there are to be two mural paintings, commemorative of Hendrik Hudson's first sight of the Palisades.

I am not going to claim for Mr. Embury's bank an affiliation with any recognized architectural style. There is in it a strong suggestion of the best modern German work, and the design is tempered by a touch of the picturesque English domestic feeling. I think no one would refuse to recognize in the building, however, a quality that is distinctly American, and that, moreover, belongs to the American village. One does not feel in the least a striving for an effect; the building is a thoroughly straightforward—albeit intensely imaginative—

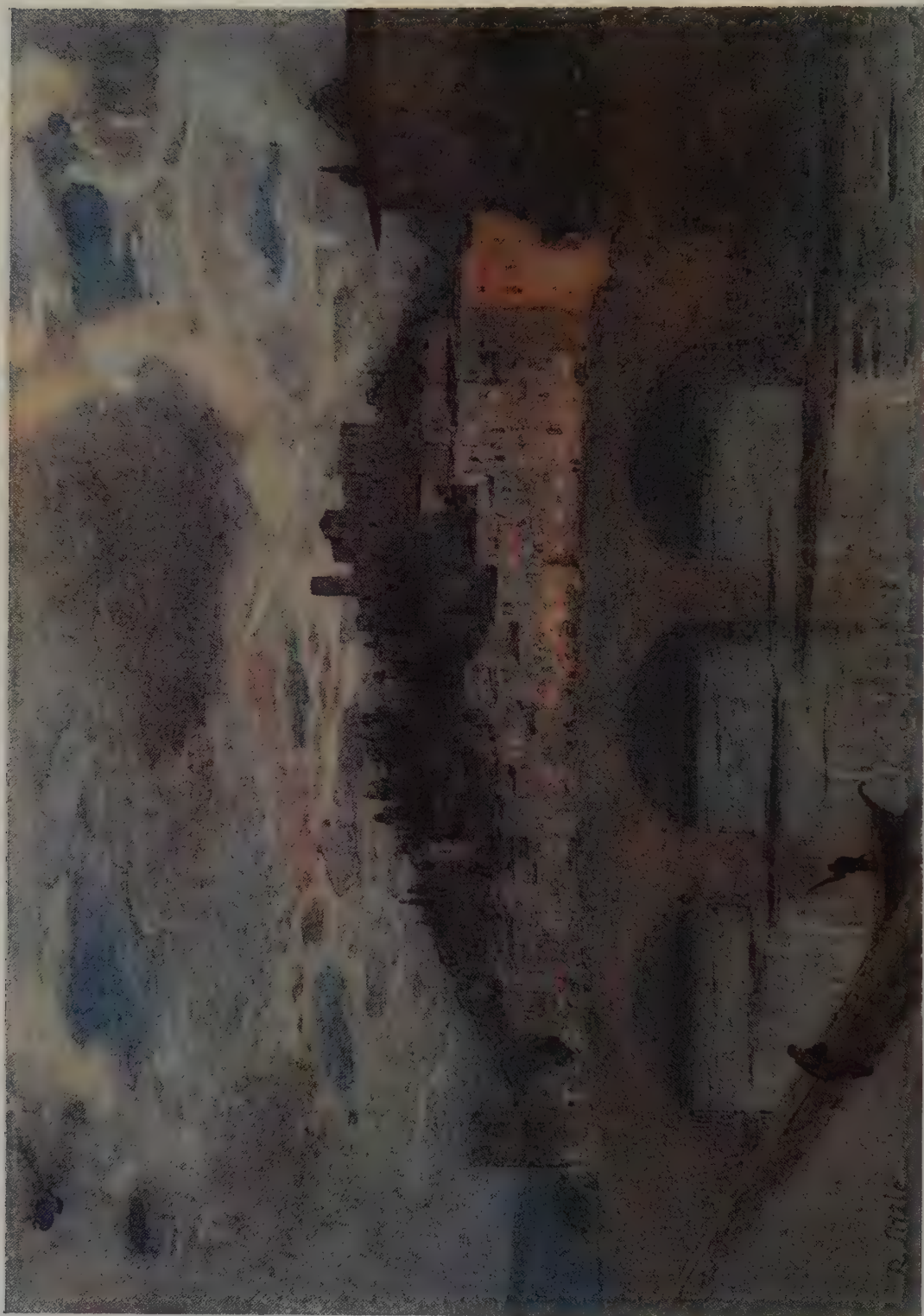
development of its plan along purely structural lines. As such it is good architecture and we would do well to have more such work to enjoy.

THE forthcoming issues of *THE INTERNATIONAL STUDIO* will contain a fully illustrated article on the practical aspects of bookbinding, giving a full and comprehensive exposition of the processes employed. The article has been written by Dr. Morris Lee King, a distinguished amateur in this art craft. Dr. King, whose own work has won high praise, is not interested in the craft either as an instructor or as a competitor with professional craftsmen, but has the advancement of the craft in this country thoroughly at heart. We have from time to time received letters from persons in various parts of the country who desired to take up the work of bookbinding with earnest artistic effort, but who found no competent teacher within reach and failed to find the books existing on the subject sufficiently clear to be intelligently helpful. Special pains have been taken by Dr. King in his article and illustrations not to leave essential points unexplained, and to give the fullest practical information.









"MOONLIGHT AT FLORENCE." FROM THE WATER-COLOUR DRAWING BY ROBERT W. LITTLE, R.W.S.  
(In the possession of Franklin Holland, Esq.)



*Robert W Little, R.W.S.*

**R**OBERT W. LITTLE, R.W.S. A  
REVIEW OF HIS WORK. BY  
A. LYS BALDRY.

SOME interesting evidence of the way in which early associations help to determine the direction of an artist's effort in after life is to be obtained from the record of Mr. Robert Little's career. He takes rank among modern painters as a particularly sensitive exponent of the decorative side of nature and as a close student of the subtleties of pictorial design; and he has an exceptional power of seizing upon just those aspects of nature which lend themselves best to rhythmical arrangement and carefully balanced composition. He is, too, a colourist of much distinction, with a true appreciation of colour values and a love of sumptuous effects which is kept always within correct limits by an admirably cultivated taste. These qualities of his art are so definite and so characteristically displayed in everything he produces that clearly they come from a

very deep conviction and express an æsthetic belief which has determined the whole direction of his development.

It can safely be said that the foundations of this belief were laid during the first fifteen or sixteen years of his life, which were spent in surroundings well calculated to foster a permanent love of nature and an enduring preference for her stately graces rather than for her mere prettinesses. He was born at Greenock, on the Clyde, and the house in which his parents lived had a particularly pleasant situation outside the town and shut in by trees through which there was a charming vista of landscape leading away to the distant river and backed up by hills. In this house he remained until he reached the age of thirteen, and to this day he retains a vivid recollection of the impression made upon him by the beauty of the country round about his home. Even at this early age he found keen pleasure in simple contact with nature, in wandering through green fields and shaded woods, and in lying in the



"SHARDELOES"

*(By permission of Miss McGhee)*

BY ROBERT W. LITTLE



*Robert W. Little, R.W.S.*

long grass where he would see nothing but the blue sky overhead.

Between thirteen and sixteen he added greatly to his store of impressions, for he passed most of his time during these three years on the Gareloch, among rugged and romantic scenery, which fascinated him by its grandeur. In this land of gorgeous sunsets and wonderful effects of atmosphere he found much to stimulate his imagination, much that helped to develop his sense of colour and his understanding of qualities of tone; but he found also a vast number of suggestions as to the way in which what may be called the design of landscape should be treated. He began to realise in this district, with its lofty hills and large expanses of distance, the necessity for right pictorial construction in the representation of nature's beauties; and he was shown by a wealth of significant examples how much the romantic sentiment of an impressive scene depends upon the right relation of the forms and masses by which the landscape is built up.

It was at this period, too, that he began to feel the desire for production, the wish not merely to observe but also to record the results of his observations. He had already, while at school at

Greenock, had some lessons in water-colour painting and by sketching out-of-doors he sought to put to a practical test what knowledge he had acquired of the mechanism of art. But, beyond these tentative essays, he did little in the way of regular study until, in his sixteenth year, he went to Edinburgh and in the intervals of his ordinary school work attended the evening classes at the school of art on the Mound. Then came an interval during which he had very limited opportunities of satisfying his artistic inclinations; after a winter at the Glasgow University he went into his father's office with the idea of following a business career—in a shipping concern which had been founded by his grandfather.

However, he quickly discovered that he had not the temperament needed for the business life, and that he was wasting his energies in a wholly uncongenial occupation. So, at the age of twenty-two he made up his mind to abandon the office—after much anxious consideration—and to take what chances the future might bring him in the artistic profession. The first necessary step was to go through that systematic training in technical practice which he had not been able to obtain in his



"MASSA-CARRARA: SUNSHINE IN WINTER"

BY ROBERT W. LITTLE





"ON THE BANKS OF THE TIBER." FROM THE WATER-COLOUR DRAWING BY ROBERT W. LITTLE, R.W.S.  
*(By permission of Lady Darling.)*







*Robert W. Little, R.W.S.*

boyhood ; he went accordingly to the school of art in Edinburgh in which he had worked for a brief period some seven years before, and in due course passed from there into the schools of the Royal Scottish Academy to study from the life. So rapid was his progress with proper teaching and the right kind of opportunities that in less than two years he began to show his pictures in the exhibitions of the Royal Scottish Academy and the Glasgow Institute ; plain proof that he knew how to make the most of his chances of acquiring the needful command over executive details. No doubt he was helped by the more or less desultory work he had done when as a boy he struggled to solve nature's secrets ; his efforts then had, it can well be imagined, taught him what were the deficiencies in his knowledge which were most likely to hamper him in his attempts at pictorial expression ; but certainly he deserves credit for having in so short a time gained a place among men of recognised ability.

His first exhibited paintings were mostly studies of interiors and groups of flowers, but his choice of subjects of this type was not due to any diminution in his love of landscape. Indeed, even during his student days he gave much time to out-of-door work, and among other wanderings in search of

material that pleased him he went on a sketching tour to Venice and North Italy, from which he returned with a number of excellent drawings. In 1882 he spent a winter in Rome, where he painted several important water-colours, such as *The Janiculum Hill from Tasso's Garden* and *Rome from the Aventine*, which rank among the chief of his earlier successes. The next four years he passed chiefly in Edinburgh, working from the material he had collected abroad, but in 1886 he stayed for some while in Paris, and, with a quite commendable desire to obtain a more complete mastery over his craft, became a student again, under MM. Courtois and Dagnan-Bouveret. Then he came back to Scotland and for another four years devoted himself to landscape, choosing as his sketching-ground the counties of Fife and Kinross.

Into this period come not only many of his most successful water-colours but also several oil paintings like *Vespers*, *Natural Enemies*, and *The Old Clock*, the last of which, when it was exhibited at the Royal Scottish Academy in 1889, brought him many congratulations from the president, Sir Daniel Macnee, and from other men well qualified to express an opinion. As further proof of his growing reputation, it may also be noted that in



"THE CLYDE FROM GLENAN"

(By permission of W. E. Horne, Esq.)

BY ROBERT W. LITTLE

## Robert W. Little, R.W.S.

1886 he was elected a member of the Royal Scottish Society of Painters in Water-Colours. Indeed, by 1890 he had established himself as one of the ablest of the younger Scottish artists, and had received a full measure of recognition as a painter with more than ordinary originality and sense of style.

In 1890 he took up his abode in London, and by his contributions to the Royal Academy and the Royal Institute, and especially by the work he showed in the exhibition of the Royal Scottish Society of Painters in Water-Colours, held at Messrs. Dowdeswell's Gallery in 1891, gained immediate attention. One of the paintings he had in this last show, a figure subject, *Firelight and Twilight*, he sent, with some landscapes as well, to support his candidature for the Associateship of the Royal Society of Painters in Water-Colours in 1892, and these proofs of his powers secured his immediate election. He was advanced to full membership, it may be noted here, in 1899.

For some six or seven years after his admission to the "Old Society," the majority of the works he exhibited were figure paintings, delicately studied and daintily executed, which never failed to gain the approval of lovers of exquisite achievement. But latterly he has occupied himself almost exclusively with landscape, and has shown more and more definitely, as time has gone on, how logically and sincerely he can present those aspects of nature which, from his youth upwards, have seemed to him to be fittest for study and worthiest of record. Among his later works which have appeared in the gallery of the "Old Society" are such distinguished productions as the romantic landscape, *A Jacobite Gathering* (1901), *From Criffel to Allonby* (1903), *Rising Storm on the Solway* and *The Clyde from Glenan* (both in 1904), *Watford from Hamper Mill* (1905), *Shardeloes* (1906), and *The Golden Gap* (1907); as well as his *Massa Carrara: Sunset in Winter* which, with a number of other admirable performances, was



"RISING STORM ON THE SOLWAY"

(By permission of C. Plumtre Johnson, Esq.)

BY ROBERT W. LITTLE





*(By permission of W. J. McLean, Esq.)*

"THE TUDOR WINDOW SEAT"  
BY ROBERT W. LITTLE

*Robert W. Little, R.W.S.*

included in the excellent show of his work held in the earlier months of this year in the galleries of the Fine Art Society. Practically the only memorable figure subject he has shown since 1900 is the interior *The Tudor Window Seat*, which he sent to the "Old Society" in 1905.

In reverting to landscape he has, after all, only fulfilled his artistic destiny. Clever painter as he is of figure subjects, he does not find in them quite the same scope which is afforded him by open-air motives for the exercise of his remarkable individuality. But in landscape he takes a direction which leads him surely to results that are of the greatest possible interest as revelations of his manner of regarding nature, and as demonstrations of his preference for her most romantic aspects. One great merit of his work is that in following this direction he never allows himself to be led into any extravagance of expression. His romanticism is free from the taint of theatrical exaggeration, and the decorative qualities of his art are not spoiled by conventional limitations. The distinctive character of his performance is frankly a reflection of his personality, and comes from the habit of mind which

has guided the whole of his development and determined his choice of material throughout his life.

But this habit of mind is just what might have been looked for in a man brought up, as Mr. Little was, among impressive and romantic scenery. By the associations of his Scottish home, by the visits he paid to Italy during his boyhood and early manhood, he learned almost unconsciously to see nature largely and with a sense of her grandeur, to understand her vast simplicity, and not, by attending too closely to her infinite complexity of detail, to overlook the greater facts of her teaching. Upon these associations he has built up a system of practice which is more than commonly complete, and which serves him perfectly whatever may be the demands he makes upon it. It can be applied with equal appropriateness to such a piece of fantasy as *The Red Cross Knight*, and to such a frank and direct record of something seen as the quiet landscape *Shardeloes*; it is equally accountable for the decorative robustness of the *Rising Storm on the Solway*, for the repose and subtlety of *The Clyde from Glenan*, and for the studied elegance of the Italian scenes *On the Tiber* and *Massa Carrara*;



"FROM CRIFFEL TO ALLONBY"

(By permission of C. Plumtre Johnson, Esq.)

BY ROBERT W. LITTLE





"THE RED CROSS KNIGHT"

(By permission of Dr. W. J. Little)

BY ROBERT W. LITTLE

and it gives conviction and meaning to such definitely contrasted subjects as the *Moonlight at Florence*, and *From Criffel to Allonby*. It is, in fact, the only system by which an artist of Mr. Little's temperament could hope to do justice to himself, for it is a creation of his own, and has been added to and perfected by the promptings of his own intelligence.

In one sense it would be right to speak of him as a self-taught artist. He had his share of art-school drilling; he added to his experiences by study in French studios; but these educational opportunities came to him sufficiently late in life to leave his original convictions practically untouched. What he learned from his masters was not so much what he was to do, but how to carry out efficiently the artistic intentions which were already formed in his mind—how to overcome those mechanical deficiencies which confound the half-trained artist and condemn him to inexpressiveness. That he acquired all that he needed is evident enough in Mr. Little's work to-day; there is no hint of indecision in his art.

A. L. B.

## THE RUMOURED DISBANDMENT OF THE ARTS & CRAFTS SOCIETY.

### LETTER FROM MR. WALTER CRANE.

*To the Editor of THE STUDIO.*

SIR,—As president of the Arts and Crafts Exhibition Society, will you allow me to contradict in your influential paper an entirely erroneous and unfounded report, which I regret to find has obtained some currency, that our Society has been "disbanded."

So far is this from the truth that we are a stronger band than before, having elected many new members since our last Exhibition in 1906, and we are now, according to triennial custom, contemplating our next show, which we hope to open in the autumn of 1908.

As the false report I have mentioned is calculated to be injurious to our Society, I shall be much obliged if you can give space to this official contradiction.

I am, Sir,

Yours faithfully,

WALTER CRANE.

1 Hare Court,  
Temple, E.C.

# LEAVES FROM THE SKETCH-BOOK OF W. H. CHARLTON

**G**ENUINE talent is displayed in the sketches by Mr. W. H. Charlton represented here. An artist with a remarkable gift for depicting his surroundings in a manner simple and unaffected, his work possesses a charm of quality and an air of distinction which please the eye and satisfy the artistic sense. In these chalk and pencil drawings he combines freedom of execution with a sensitiveness of line, showing complete mastery of his medium and due appreciation of its limits. And it is through a medium like that employed here that Mr. Charlton is best able to express himself, for the decision and vigour necessary to attain a successful result thereby form the most characteristic features of his art. His most notable drawings are those which have been executed rapidly, for his observation is true, and he is able to render his subjects

with unusual facility. He has, moreover, a keen and ready appreciation of the decorative arrangement of his compositions. In the coloured chalk drawing, of which a facsimile reproduction is given, the artist has again obtained his effect by simple and direct means. He has blended his colours with remarkable skill, producing an impression at once satisfying and agreeable.

It is interesting to note that Mr. Charlton became a student of art comparatively late in life. Receiving a limited amount of training in Paris, first in the atelier of M. Rollin and later under M. Chartran, he has relied to a great extent upon his own artistic instincts and a close and intelligent study of the drawings of the old masters, with the result that his individual talent has been allowed to develop free from those restraints which so often accompany the training of a younger artist.



"MONTREUIL-SUR-MER, FRANCE"





"CANAL SCENE, QUIMPERLÉ," FROM A CHALK DRAWING BY W. H. CHARLTON.







"TOUR D'HORLOGE, DINAN." FROM A  
PENCIL DRAWING BY W. H. CHARLTON



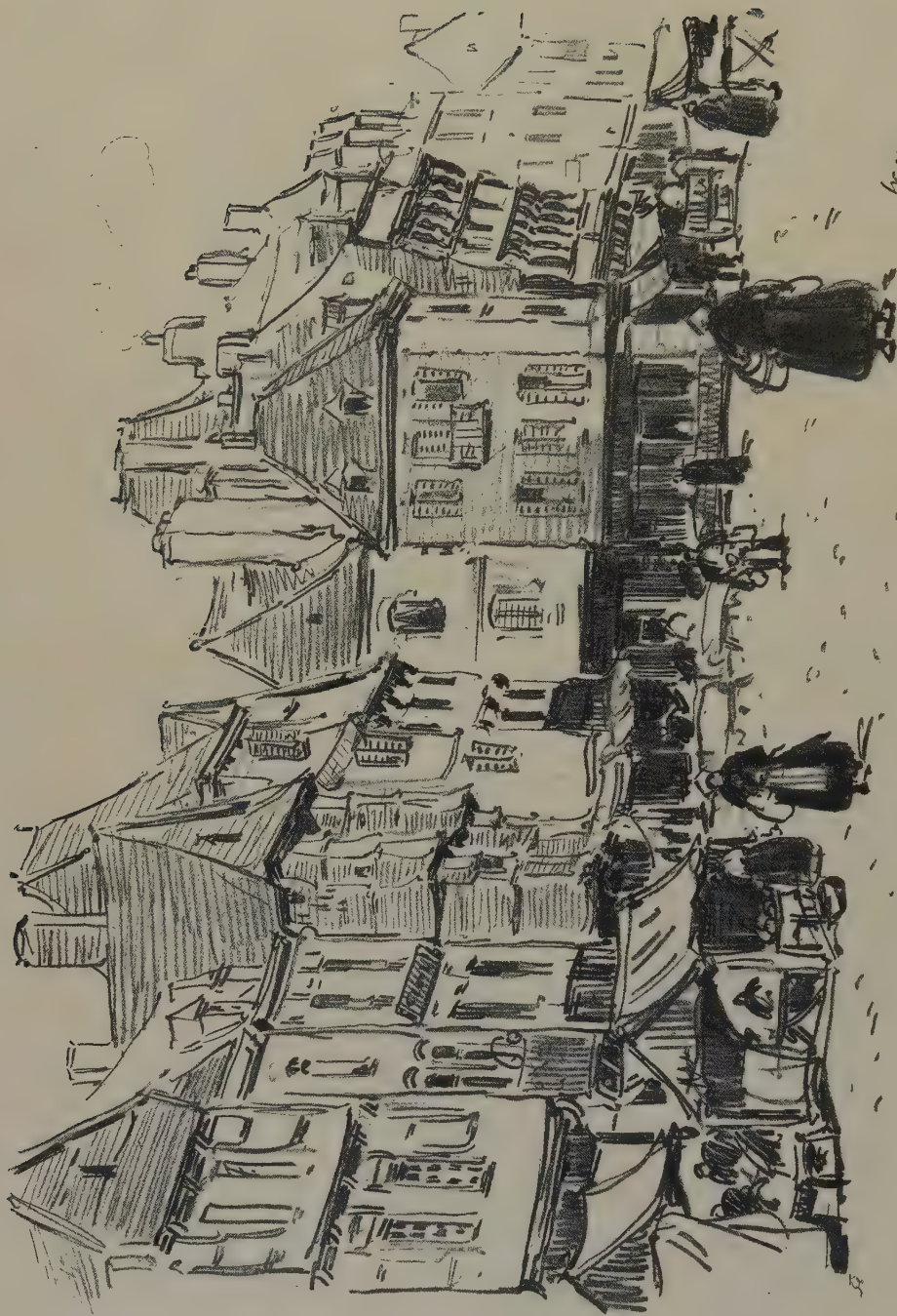
"ETAPLES." FROM A DRAWING IN  
INK AND PENCIL BY W. H. CHARLTON





"CONCARNEAU," FROM A PENCIL  
DRAWING BY W. H. CHARLTON

Concarneau  
9 Aug 1906.



W. H. C.  
22nd 1906.

Lannion  
France.

"LANNION." FROM A PENCIL  
DRAWING BY W. H. CHARLTON



## *The Mannheim Tercentenary Exhibition*

### THE MANNHEIM TERCEN- TENARY EXHIBITION.

THIS exhibition is a combination of painting, sculpture, domestic architecture and æsthetic garden construction, admirably carried out by a committee working with a mutual aim, and who have also avoided the danger of being too extreme. A large portion of the buildings are to remain as permanent picture galleries, and this has warranted the use of costly materials in their construction.

The entrance hall, staircase and walls are of dark marble, the massive columns of a light striated variety, the doors, wickets and ornaments are of polished and beaten brass. The vestibule is a little dark, but rich in tone, and is relieved by spaces through which one gets glimpses of the large hall with its soft warm ivory colour shading into gold towards the ceiling nearly a hundred feet above. It is fitting that the largest canvases are placed here, the biggest among them being Melville's enormous sketch, *The Return from the Crucifixion*, faced by Egger-Lienz's *Peasant Pilgrims*.

It is becoming more and more a recognised fact that a picture in the process of creation is strongly influenced by its surroundings, and when finished depends for its effects fully as much on its environment as on its intrinsic beauty; it must be in unison and harmony with its *entourage*. In Mannheim, Professor Dill and his colleagues have succeeded in placing together those works which, quite irrespective of nationality, form a colour scheme in complete harmony with each other and the room in which they are hung. Moreover, the larger halls are divided into cabinets by projecting divisions, and these are seldom larger than an ordinary living room, but each compartment is separated from the influence of the next, and is complete in itself. At the same time the screens do not project so far, nor are they so high as to destroy the impression of the whole flower of which they are the petals. Nearly all the rooms are lit from the top, and the walls are hung with delicate silk, linen, coarse jute or other stuffs, the result producing variety of surface as well as of colour. To ensure the right *milieu* some rooms have been decorated by the artists themselves. One by Benno Becker is hung in black



"THE WHITE SAIL"

BY PROF. R. HELLWAG





“WORKMEN’S BOATS, HAMBURG HARBOUR”  
BY PROFESSOR F. KALLMORGEN



## *The Mannheim Tercentenary Exhibition*



"HESSIAN PEASANTS"

BY KARL BANTZER

figured brocade, the furniture, cabinets, etc., being ebony, while the broad decorated cornice and ceiling are gold. In contrast to this black groundwork the cabinet pictures gain a peculiar sparkling quality, the dark bronze of the busts (there is nothing white in the room) helping to accentuate the brilliant patches of colour. The room by Hierl-Deronco has a wall-covering of violet purple moiré silk, with a deeper shade on skirting board and floor, a rich gold ceiling, a Greek couch in burnished gold and violet. The result of this daring experiment is that the pictures, with only two exceptions, are rendered muddy. For purposes of splendour of colour the nude has always been the grand objective, so that the large nude Diana is fittingly hung in this pagan blaze of purple and gold.

Here I am prompted to ask why so many artists,

of what is known as the advanced school, are so infatuated by ugliness? This mental warp is on the increase, and has spread to all countries; if it were confined to the German race alone it could be better understood, for in the Teutonic character there is an odd love of the grotesquely ugly. Böcklin amused himself, after any great effort to work out a specially beautiful combination, by modelling the most hideous faces; reproductions of them are used as keystones over doors and windows, and their contortions interest the man in the street in every town in South Germany.

It is the photographic papers now which have got hold of the phrase "Art is Nature seen through a temperament," but very much work possesses no trace of temperament beyond the elemental and primitive. In any work of really high art, there ought to be a poetic aim, "the capacity to

## The Mannheim Tercentenary Exhibition

arouse noble emotion"; this entails sincerity of purpose. Neither technique alone, nor imitation alone, nor idealistic generalisation alone are sufficient for the achievement of a great work of art, and the supreme benediction of style may be given to a naturalistic painter as to an impressionist. All depends on their sincerity, their intensity of feeling and technical ability to express themselves with ease, subtlety and force. Just now these facts are being lost sight of, it is to be hoped not for long; we are indeed suffering from a plethora of men of genius and need badly a few men of talent.

Of course men of cultivated taste do not value a picture solely for its subject, but it requires something more than technical charm and beauty of craftsmanship to make us pardon the repulsive subject of an old man cutting up geese on a stall, much being made of a dirty basin of blood in the foreground. Nor is the elaborate and costly decoration in purple and gold of one of the rooms justified either by subject or by technical accomplishment in the small still-life which is the key note, and the *raison d'être* of the room decoration.

The subject is a coarsely and superficially painted pair of woman's corsets on a chair—nothing more, but enough perhaps!

Coming now to the rooms, the first to call for notice is Room 27 by Otto Rieth. This is arranged as a picture gallery in a private house, a modern room with *baroque* suggestions in the woodwork. The wood is maple, stained blue-grey, inlaid with rosewood and mother-of-pearl, the stained surface shimmering like silk. The wall covering, as well as the couches and chairs, are in deeper tones of blue-grey. A rich deep-toned landscape by De Bock and important canvases by Lavery, Brangwyn, Schönleber, Cairati, and others give an international stamp to the room.

There is an air of distinction about the room by Bermann, with its architectural diversity of projections, niches and alcoves; the room is full of sculpture so arranged as to take advantage of the source of light, a large side window; the pedestals are malachite, and the beauty of marble and bronze is enhanced by the walls which with their silvery patina form a softly shimmering background.



VESTIBULE, MANNHEIM EXHIBITION

DESIGNED BY PROF. H. BILLING



## The Mannheim Tercentenary Exhibition



GARDEN WITH OPEN-AIR THEATRE, MANNHEIM EXHIBITION

DESIGNED BY PROF. PETER BEHRENS

The room by Josef Hofmann, of Vienna, strikes one at once by its originality. The floor is tiled with narrow strips of black and white, the walls being also black and white, with discreet use of gold to soften and unite. Professors Hofmann and Kolo Moser have endeavoured to bring together the products of the strongest individualities in Vienna. The result is deeply interesting, but one feels that too much is sacrificed for the sake of novelty.

Room 9 is devoted to Japanese art, and Prutscher has been entirely successful in designing a room in the restrained colour-schemes and wonderful harmonies of the Japanese.

Plastic art has here a numerical importance that is not usual in exhibitions, and whilst there is little of international interest, there is a high standard of merit, though perhaps too much of the pseudo-primitive; but such marvellously modelled works as the *Marble Head*, by Oppler, or the *Mother and Child*, in bronze, by Lagae, are inspired by that realistic idealism which we call classical.

To go back to the pictures, not only is the British Section very strongly represented, but they have found material appreciation, and much of the

work will remain in Mannheim. Cottet has a special room, and Khnopff is also honoured in the same way. His silver-grey drawings, with faint suggestions of colour, are very restful and aristocratic. Dill has six characteristic tempera pictures which do not sit quite happily against their restless background. Hellwag makes a happy departure in technique in his *White Sail*, though a little dry in quality. Friesseke, a young American, has a well modelled nude, and it is evident that he has learnt much from Whistler. Kallmorgen in his sound and vigorous work has shaken off the influence of a school for which he was temperamentally too robust; nevertheless, the experience may have benefited him. Schönleber's beautiful colour schemes and consummate brush-work make him *bien-venu* anywhere; he combines the extreme schools most felicitously.

There are three paintings by Victor Mueller, who died in 1871; his *Head of a Man* is a masterpiece of the first rank, and his *Schneewittchen* is almost as good. How is it possible for a painter of his quality to be so completely forgotten in so short a time? Bantzer's *Hessian Peasants* is a powerful character study; the surface textures

## The Mannheim Tercentenary Exhibition

being realised in a very uncommon way, an important matter which too many of the younger men ignore. Cairati shows that the technique of a *virtuoso* alone can make a picture, though the subject be merely a few earthen vases. A wall is covered by Whistler's etchings, lent by the Victoria and Albert Museum, and with them hangs a superb *Portrait of a Girl* in white, painted in his most fluent manner.

The general idea for garden architecture is due to Professor Luger, who has also a special garden, with a long pavilion designed for a bath-house, and an open pool in front. Many of the gardens are designed by well-known architects and artists; some in a severe and formal style, others more freely decorated landscape gardening, depending for their effect more on colour and arrangement of flower-beds than on masonry.

The old-fashioned formal garden is generally pleasing, not only from its old-world flavour, but from the fact that its cypress, yew or box hedges were cut and trimmed to give an architectural

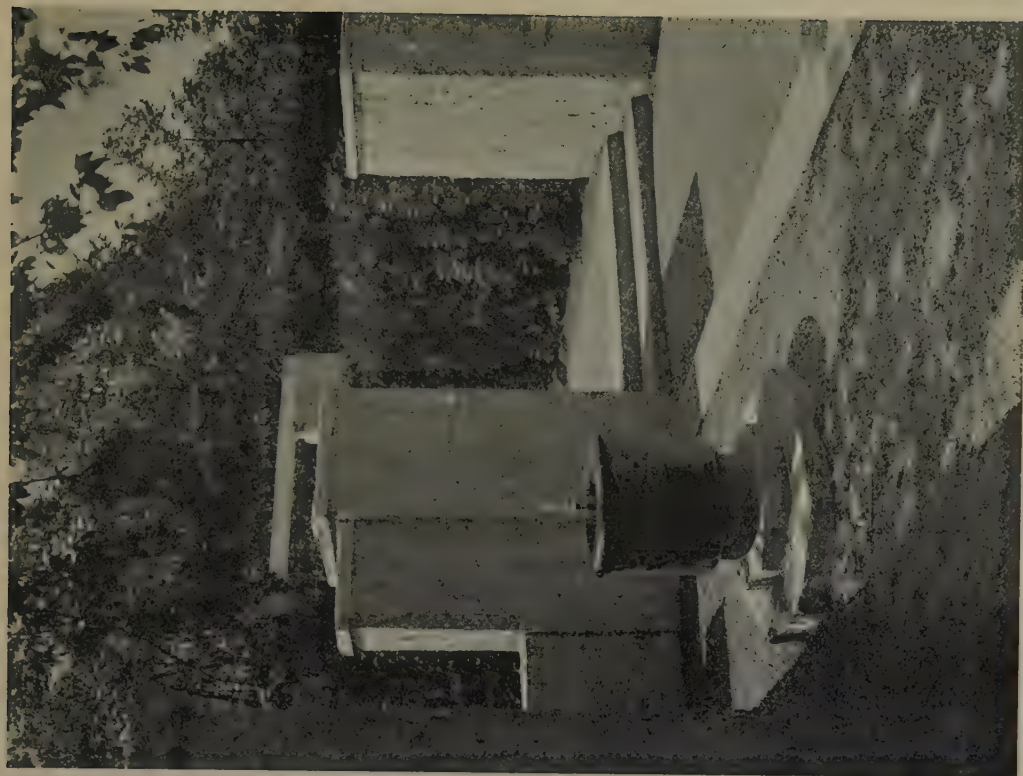
character, acting as a transition between house and flower garden, which they connected and harmonised. They blended and united in full æsthetic continuity, for the garden walls were living things themselves. They also extended the geometrical plan of the house, and made the garden part of it, and not a separate entity. A house does directly affect the garden; its openings—especially of course its doors—directly come into connection with it, and this demands the garden being kept in the style of the dwelling; here, in Germany, it is the garden architect who is responsible for the result, the dethroned gardener merely carrying out his ideas. The garden serves for entry to the house, as a strolling place, and as an open-air lounge; it is indeed now looked upon, in a sense, as an outside room. The fact that a yew hedge of reasonable height takes half a century to train, made it necessary to replace it by actual masonry. Many garden architects use large unbroken plane surfaces quite free of ornament, simple forms, and straight lines. Monotony can be avoided by variety of surface



ROOM IN SILVER, MANNHEIM EXHIBITION

DESIGNED BY C. A. BERMANN  
SCULPTURE BY THE SAME





GARDENS AT MANNHEIM EXHIBITION  
DESIGNED BY PROF. MAX LÄUGER



GARDENS AT MANNHEIM EXHIBITION  
DESIGNED BY PROF. MAX LÄUGER





GARDENS AT MANNHEIM EXHIBITION  
DESIGNED BY PROF. MAX LÄUGER





GARDEN AT MANNHEIM EXHIBITION

DESIGNED BY PROF. MAX LÄUGER



GARDEN AT MANNHEIM EXHIBITION

DESIGNED BY FR. BRAHE, GARDEN ARCHITECT



## *The Photo-Secession in America*

and material, and by the use of pergolas or lattice-work, as well as by the judicious use of dark, formal masses of deep-green shrubs, which frame tender greens and give the flowers a jewel-like quality.

Professor Billing's garden consists of circular flower beds rising in terraces, which are crowned with palms and other high-growing plants. He places his flowers in masses of single colours (pale yellow next to dark purple tulips when I saw them), all arranged to bring out effective contrasts. The garden by Roethe Brothers and Jacob Krug is more luxurious—a marble tea-house, between shady pergolas, covered with pendant clusters of wisteria, fountains of bronze and marble, statuary and terraces producing an effect of great elegance. Architect Brahe's design is characteristic of a garden in the period of Rome's greatest splendour. Schulze-Naumburg has a simple suburban garden enclosed by high walls and espalier fruit trees, the centre space being a simple lawn; and Henken has imitated a Japanese garden with great skill and taste.

F. BENTZ.

was shown the first of three notable annual salons. Finally, with a desire to put forward all that was best in photographic possibilities, the Photo-Secession was inaugurated on February 17, 1902, the real movement toward the organisation having developed in consequence of the three salons already mentioned.

The decisive note, however, was sounded in 1901, when Mr. Stieglitz, who had been keeping together the ends that reached from the various centres of interest, and whose influence both at home and abroad was more extensive than that of anyone else, was requested to give an exhibition of his own work at the Arts Club. Instead of making a "one-man-show" of the affair, Mr. Stieglitz, keenly appreciating the welfare of the movement as a whole, very generously proposed to hold a comprehensive exhibit of American works. The idea was to present the varied character in manner of expression of such individual photographers as ranked high in their art. It was to show that a vitality, which was his own, stamped the work of each, so that it would lead to the recognition of its

### THE PHOTO-SECESSION IN AMERICA. BY MAUDE I. G. OLIVER.

It is now over nineteen years since the initial step was taken toward the uplifting of simple photography in America to the dignity of photographic art, the year 1886 having marked an epoch in the history of the movement. Then it was that the first exhibit aspiring to anything like international importance was held; and, at its close, what became known as the "New York, Philadelphia and Boston Joint Exhibition Series" was established. The institution, which provided for annual displays to be presented successively in each of the three centres, continued with increasingly satisfactory results until the spring of 1894, when, from the artistic standpoint, a most encouraging collection was shown in New York. It was one which had been able to demonstrate conclusively the existence of talent sufficient to withstand the sharp test of a rigorous jury. For the ensuing four years no outward sign of activity was evidenced, although the true life of the work was gaining in force and, in 1898, culled from the most rigid system of selection,



CHILD STUDY

BY EMMA SPENCER

## *The Photo-Secession in America*

author unaided by catalogue or signature. Not that the works themselves are necessarily distinguished by reason of the impress of those who bring them forth, yet, through the study of works of this order it is that the individualities of their creators are perceived.

Such an exhibition was held, and, in referring to it as "An Exhibition by the Photo-Secession," Mr. Stieglitz unconsciously offered the most fitting name for the organisation that was destined to spring from that initial movement. There was no jury, the work simply having been presented in response to the invitation by Mr. Stieglitz. Later, when the proper conditions arose, the "Photo-Secession" was regularly organised.

The members now composing its fellows are: John G. Bullock, Wm. B. Dyer, Frank K. Eugene, Dallet Fuguet, Gertrude Käsebier, John T. Keiley, Robt. S. Redfield, Eva Watson-Schütze, Eduard J. Steichen, John Francis Strauss, Clarence H. White, Alvin Langdon Coburn, Mary Devens, W. F. James, Wm. B. Post, Sarah C. Sears, and S. L. Willard. Of these, the first twelve represent the founders of the "Photo-Secession," who serve as the council for the first three years. Besides this group, there is a list of over fifty names now composing the associates.

As stated officially, "the aim of the Photo-Secession is loosely to hold together those Americans devoted to pictorial photography in their endeavour to compel its recognition, not as a handmaiden of art, but as a distinctive medium of individual expression." That this creed has proved its claim for respectful recognition has already been demonstrated in consequence of numerous successful exhibitions held both in Europe and America. It is one of the policies of the society that its members never exhibit under its name, except through invitation and as a unit, although, of course, individual members are free to exhibit independently if they choose, in which case, however, their works would not appear with those of the selected group. And the gospel

of progress, as an innate conviction with the fraternity, is evidenced in the widening interest that these collections attract among the æsthetic circles of true art lovers. Exhibiting thus in a concerted body, the separate works of a collection escape contact with a jury. Indeed, standing for principle as they do, those in authority strive for the reputation of never allowing work that is unworthy to pass their hands, and, from the nature of their peculiar training, the accredited representatives of pictorial photographic art feel that they are able not only to judge more accurately than the painter (unless he is also a photographer and understands photographic quality as a vital character of the print) concerning examples in their own field, but that they are equally competent in criticising certain elements in the painter's own work.

The important principle appears to be that a



PORTRAIT OF ALFRED JUERGENS

BY W. F. JAMES





GIRL'S HEAD. FROM THE PHOTOGRAPH BY EVA WATSON-SCHÜTZE.





## *The Photo-Secession in America*

photograph never should partake of the nature of the conventional media, but that effects produced by the latter may be consistently expressed in terms of photography. The law seems to obtain that, just as when one is bereft of certain faculties those remaining become more acute, so refinement and directness of execution, when limited in range of media, become more subtle, more beautiful. And since the best operator in any craft is acknowledged to be the best judge of excellence in the productions of that craft; similarly, the most artistic operator in the photographic craft should be recognised as the most efficient judge of his own specialities in any picture.

Again, the rarity of a good print elevates its production from the realm of a commercial mediocrity to the realm of conscious, living art. And, just as truly is it in the mind of the inspirational photographer one day to produce that elusive something of his fairest dreams, which to him stands for his masterpiece, as ever it was in the mind of a Da Vinci or an Angelo. The dust heaps of the centuries are filled with the abortive efforts of those who have failed in expressing the universal ideal. And the final estimate of any significant period in the world's progress, whether in the field intellectual or æsthetic, the real evidence of lasting good, will be embodied in such works as have stood the test of time. Yet this idea of the important feature being the thought reproduced in the work is plainly to be observed in the attainments of the Photo-Secession, although still in its infancy.

In analysing examples of the society in general, one is forced to recognise the reflections of the personalities who conceived them. The work of Alfred Stieglitz, for example, indicates in no small measure the organising, persevering and determined spirit of

the man. Mr. Stieglitz, who, besides being an artistic photographer, is also the editor of "Camera Work," evinces in his photo essays that fine, analytical consideration of a subject which would naturally characterise one who was capable not only of producing a picture, but who could criticise with equal ability. Since he identified himself with art photography when it was quite in its inception, his work in this field has been practically contemporaneous with the movement. Pre-eminently a technician, this artist displays a refinement and seriousness of intention that indicate a poetic temperament. Mr. Stieglitz's well-known subject, *The Hand of Man*, reproduced in the Special Summer Number of THE STUDIO, 1903 ("Art in Photography"), strikingly illustrates this earnestness of purpose being carried out to such perfection of finish as to give the sheet, while still holding to the



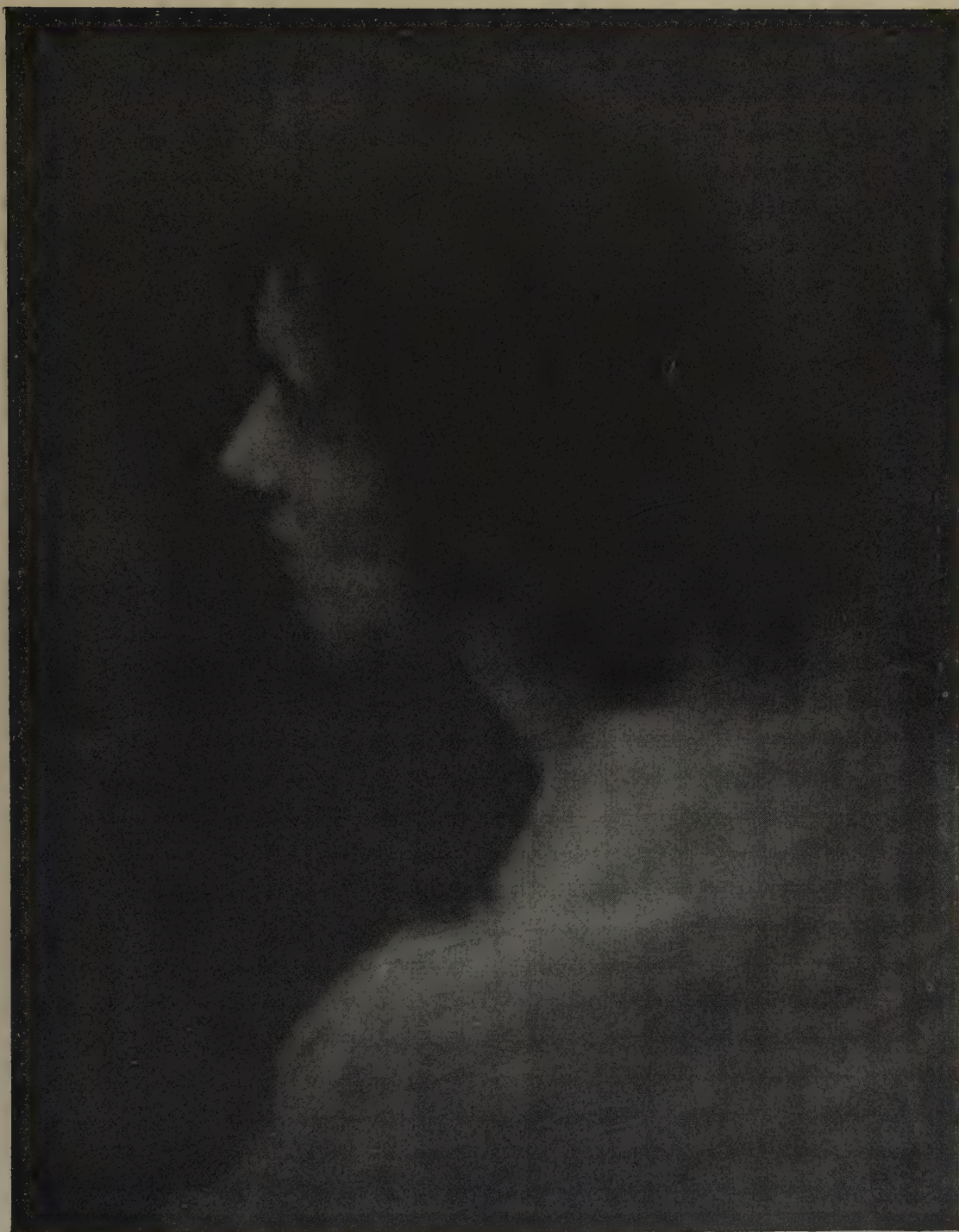
"LADY IN WHITE"

BY EVA WATSON-SCHÜTZE



"MRS. LUCY WYETH"  
BY CLARENCE H. WHITE





"MISS CRAWLEY." BY  
WILLIAM B. DYER

## The Photo-Secession in America

profound message of the story, the softness of a mystic atmosphere.

Joseph T. Keiley, a co-worker in many valuable experiments with Mr. Stieglitz, and, with Messrs. Strauss and Fuguet, associate editor on the staff of "Camera Work," is an artist with a temperament inclined towards mysticism. He is one who works under the spell of inspiration, rarely producing more than one finished print from the same negative, and, because he is conscientious in niceties of execution, that print naturally is a jewel of its kind. The suppression of detail is one of Mr. Keiley's technical faculties, and this in itself gives largeness and directness of intention to his pictures.

John Francis Strauss, another leader in the New York circle, although of recent years his work has been more closely identified with the literary side of his art, is still a clever craftsman who displays a refreshing sense of always working directly for his results, and, however varied his choice of subjects, he understands perfectly how to enter at once fully into their spirit.

In connection with the New York fellowship mention should be enthusiastic regarding that young *v'rtuoso* of the printing frame, Mr. Eduard J. Steichen. Being a painter of merit, Mr. Steichen is able to present a remarkably suave manner of brushwork, a technique that is fluid and luminous, and which at the same time contains depths of velvety richness as well as lights of gem-like lustre. Equally fortunate, whether dealing with studies of the human form or landscape, he is perhaps best known as a portraitist. In this class of subjects he is almost startling in his ability to bring not only the bald facts of a likeness, but something of the archetypal man, his aspirations and his life, for whom the likeness stands. This is especially true of his descriptions of the three great men, Lenbach, G. F. Watts and Rodin.

Mr. Edmond Stirling was one of those most stimulated by the salon movement, and his work rapidly developed with rare refine-

ment a sweet quaintness of spirit and an even quality of execution, very low in tone.

Mr. Alvin L. Coburn's work has been reproduced and noticed in *THE STUDIO* on more than one occasion of late, and there is consequently no need to say more about it here. During the past year or two he has made Europe the field of his labours, and the two pictures now given are admirable examples of his recent achievements.

Mr. John J. Bullock of Philadelphia is an artist who shows a refreshing candour in his approach to nature. His reverence for her is of a wholesome, manly sort, unaffected but strong. His taste in arrangement is almost infallible, and, together with a studious consideration of brush development, it produces a result that is serious and refined.

Mr. W. B. Dyer, a Chicago man, likes to con-



"THE STATUETTE"

BY CLARENCE H. WHITE





"THE DUCK POND," FROM THE PHOTOGRAPH BY ALVIN LANGDON COBURN.







"PONTE S. ANGELO, ROME."  
BY ALVIN L. COBURN

## *The Photo-Secession in America*

ceive little lyrics, relating to various aspects of human life, which he arranges in logical series. One of his most appealing achievements is that entitled *The Wandering Brush*. This is a gum print which the artist confesses might have been accidental in its results, for, although he worked from the beginning with a positive effect in view, he has never since been able to reproduce the picture. But such works do not need to be reproduced; one is sufficient as a type, and that is enough to teach its message. The treatise in question tells of the growing inspiration of a painter from the time when he first sits down to his canvas with only chaotic ideas of a few fine sweeping lines, until the time when a form of beauty has begun to emerge from the "wandering" strokes of his brush. *Rosa Columbian* (p. 214), a riot of beautiful curves, shows a background, formed chiefly by the melting tones of a portrait on the wall, which combines with the mass produced by a quaint character study in profile. In portraiture, Mr. Dyer is especially strong, as the admirable study of *Miss Crawley* (p. 205) convincingly attests.

S. L. Willard, likewise a Chicagoan, and Frederick K. Lawrence as well, are men whose names are familiarly known in exhibitions on both sides of the Atlantic. Mr. Willard delights us in tender,

imaginative renditions of rural landscape, and in a subtle mystery of tones as applied to his figure interpretations. Of the latter class of work, the decorative panel, called *The Lotus Eater* (p. 211), is a striking example. Among some very attractive landscapes by Mr. Willard, might be mentioned *Spring Song*, *Memory of Glenview* and *Golden October* (p. 212).

Mr. Lawrence appreciates keenly the witchery of rustic nature. What the impressionists have sought to express with their prismatic colours, he feels intuitively through his photographic lens, only he sees the dance of sunbeams wreathing itself into elfin fancies, examples of this mystic touch being exemplified in his performances, *Springtime* (below) and *The Fairy Woods* (p. 213).

William F. James, another name in the Chicago list, is also a very sincere worker, a man who is quite independent even of his brother Secessionists, deriving his greatest pleasure from the opportunity of setting down his impressions in the language of photography. With him, the feeling seems to be no compromise between him and the direct accomplishment of his work, which, naturally is straightforward, devoid of embellishments and essentially truthful. His portrait of *Alfred Juergens*, the painter (p. 200) has been much admired.



"SPRINGTIME"

BY FREDERICK K. LAWRENCE



## The Photo-Secession in America



"THE LOTUS EATER"

BY S. L. WILLARD

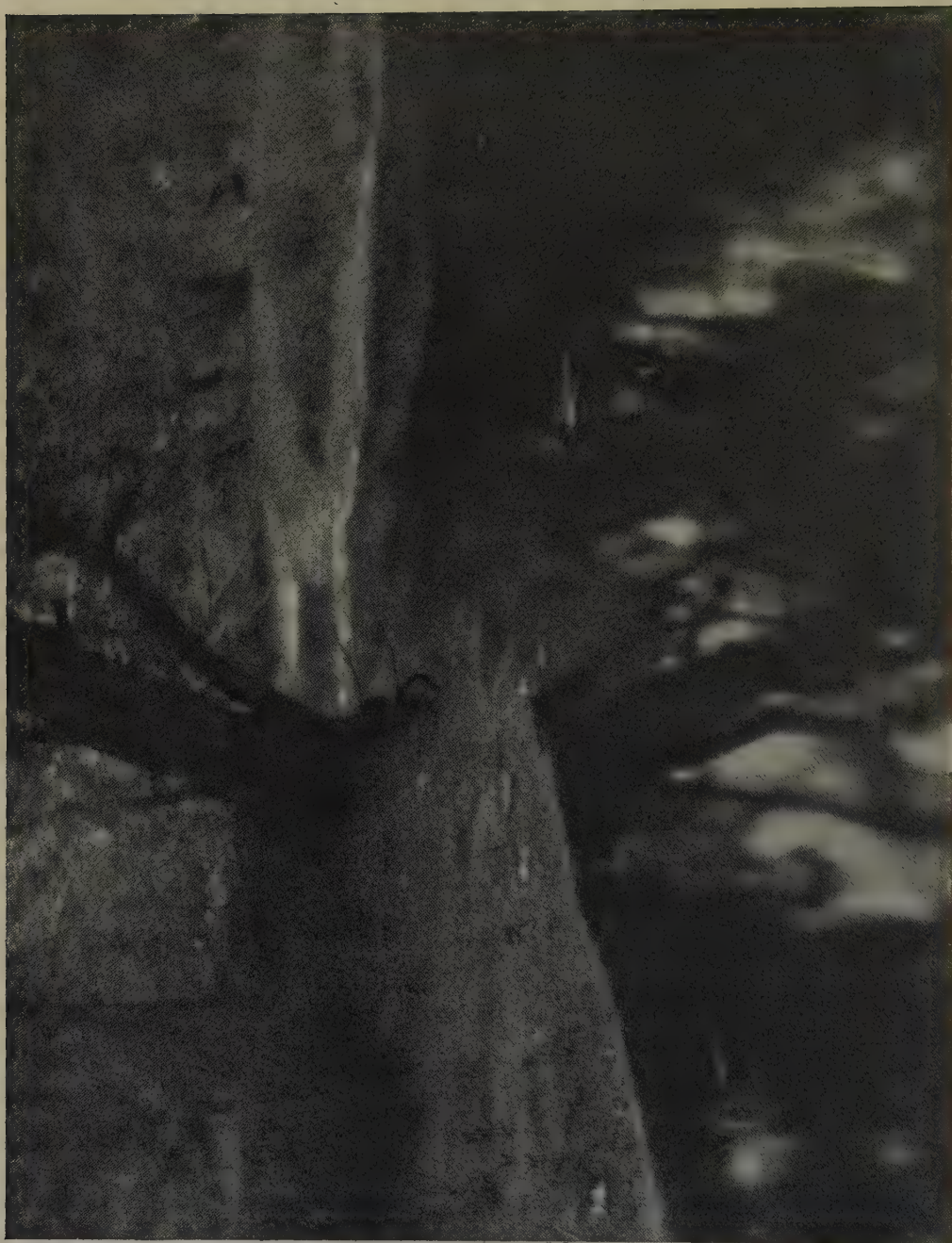
Clarence H. White, of Newark, Ohio, is located where he can receive new inspiration constantly from the freedom of the "open." More than one of Mr. White's most distinguished accomplishments have been composed entirely with out-door settings. In these, glimpses of quaint, conventional gardens vie with the homely effects of orchard landscapes. With such subjects, Mr. White has been especially successful in the line of illustration. Simple and direct in all his work, Mr. White portrays a peculiar grace in his figure treatments. *The Kiss* for instance, revealing the shadowy forms of two young girls, is almost ethereal in its poetic significance; and a delightfully simple rendition is his narrow panel portrait of *Miss J. D. Reynolds*, reproduced like the last-mentioned print in "Art in Photography." *The Statuette*, and the portrait of *Miss Lucy Wyeth* (pp. 206 and 204), are also noteworthy prints.

T. M. Edmiston, who is also a Newark man, is an earnest, convincing artist—one to whom sentiment is a reality and to whom poetry is a mission. A good example of his sympathetic rendering is *In the Wood* (p. 214), a fanciful picture of two young women gowned in old-fashioned attire.

Of the women artists in the field, Miss Gertrude Käsebier, who belongs to the New York group, is one of the most accomplished labourers. An item of personal interest in her history is that she enjoys the distinction of having been the first American painter to have entered the ranks of the professional photographers, and while in no way sug-

gesting the sense of imitation, her keen, unerring perception, together with her intelligent treatments, reflect to a large degree in her photographic art her experiences as a painter. In her delineation of women, two examples of which were given in "Art in Photography," she evinces a charm that is wholly irresistible—it is delicacy and grace personified and united in one.

Mrs. Eva Watson-Schütze has received excellent training in the academic branches, having devoted some six years to the departments of drawing and modelling at the Pennsylvania Academy. Mrs. Watson-Schütze is a Chicago woman, who, while she identifies herself with western ideas, still keeps in touch with the east, her former home; and, above all, remains true to her own convictions. Indeed, no artist of distinction, no period or fad, nor the influence of any medium, aside from photography, has the least hold upon her. Beyond this, she is in love with her work, so that her marked originality is always impressed with a rare tenderness of feeling. As a portrait artist she has met with unusual success, her studies of *Clarence White* and *Wm. B. Yeats* being particularly good examples. Again, in characterisation Mrs. Watson-Schütze is exceedingly apt, as her bewitching creation of *Kundry* in "Art in Photography" and the two subjects here reproduced convincingly show. Wherever is to be found her rather naïve seal, consisting of a conventionalised dragonfly enclosed in a loosely sketched rectangle, one is sure to observe an interpretation<sup>1</sup> of lofty



"GOLDEN OCTOBER"  
BY S. L. WILLARD





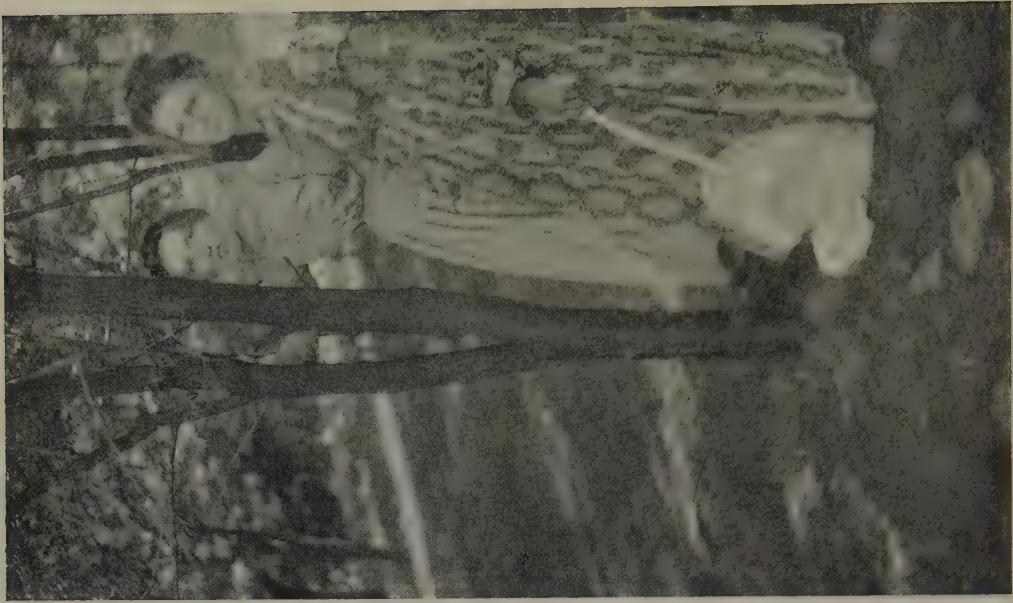
"THE FAIRY WOODS." BY  
FREDERICK K. LAWRENCE





"ROSA COLUMBIAN"

BY W. B. DYER



"IN THE WOOD"

BY T. M. EDMISTON



## Recent Designs in Domestic Architecture



"PRINCESS COTTAGE" (PRINCESSHÄUSCHEN), WOLFSGARTEN  
JOSEF OLBRICH, ARCHITECT

achievements of the brush — the unerring nicety of light itself to the imaginative creations of the poet's fancy—and the result is a definitive fixing of the spirit of things heretofore unknown. Science has laid at the feet of Art a helpful offering.

M. I. G. O.

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

IN the series of illustrations given on this and the four following pages, we reproduce examples of the work of Professor Josef Olbrich, for permission to do which we owe thanks to Messrs. A. Wasmuth & Co., of Berlin.

The "Princesshäuschen," or cottage, was erected in honour of the young Princess Elisabeth of Hesse-Darmstadt, a niece of the Emperor of Russia, but since her lamented death at St. Petersburg it

thought, intellectual without coldness, emotional without unrest.

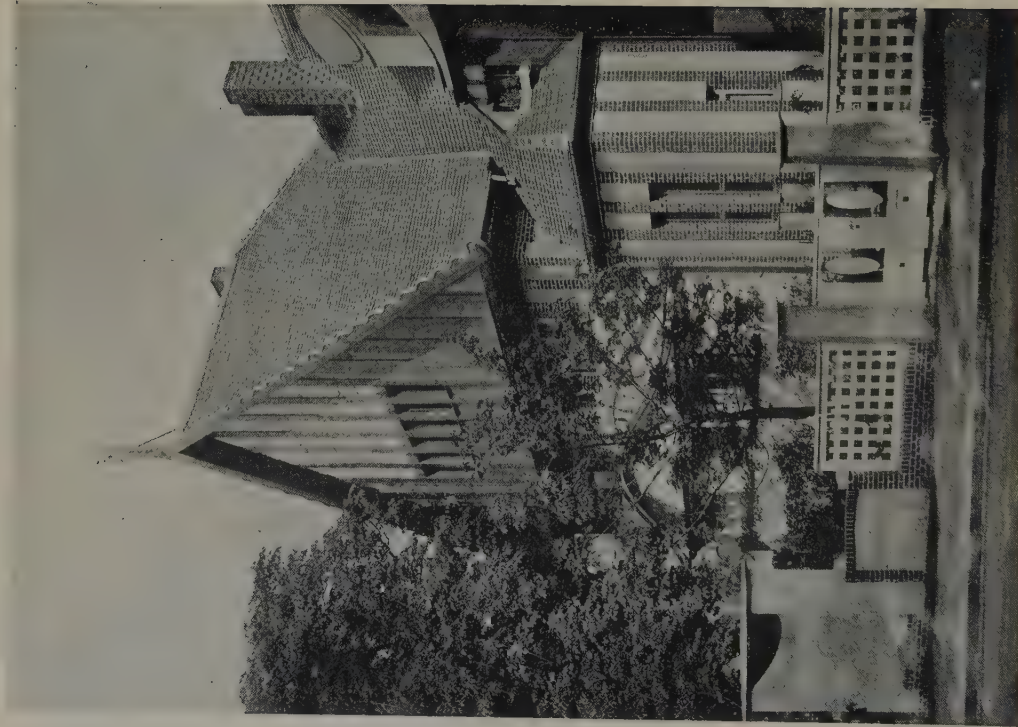
Miss Emma Spencer of the Newark fraternity, while not at all conservative in her restraint, is so thoroughly unassuming in her methods, that a quiet little message from her printing frame, such as the small person engaged in filling her plates spread out on the floor for the imaginary feast (p. 199), is touchingly appealing.

Although far from complete, these few random sketches, dealing with the attainments of individuals who belong to the new school of photography in America, are at least representative. Standing as the symbol of a scientific age, this wondrous child of the nineteenth century, Photography, is, in the hands of a master, as plastic as clay, as mobile as the brush, and is justly ranked on an equal footing with her sister arts. Add the achievements of the camera to the already known

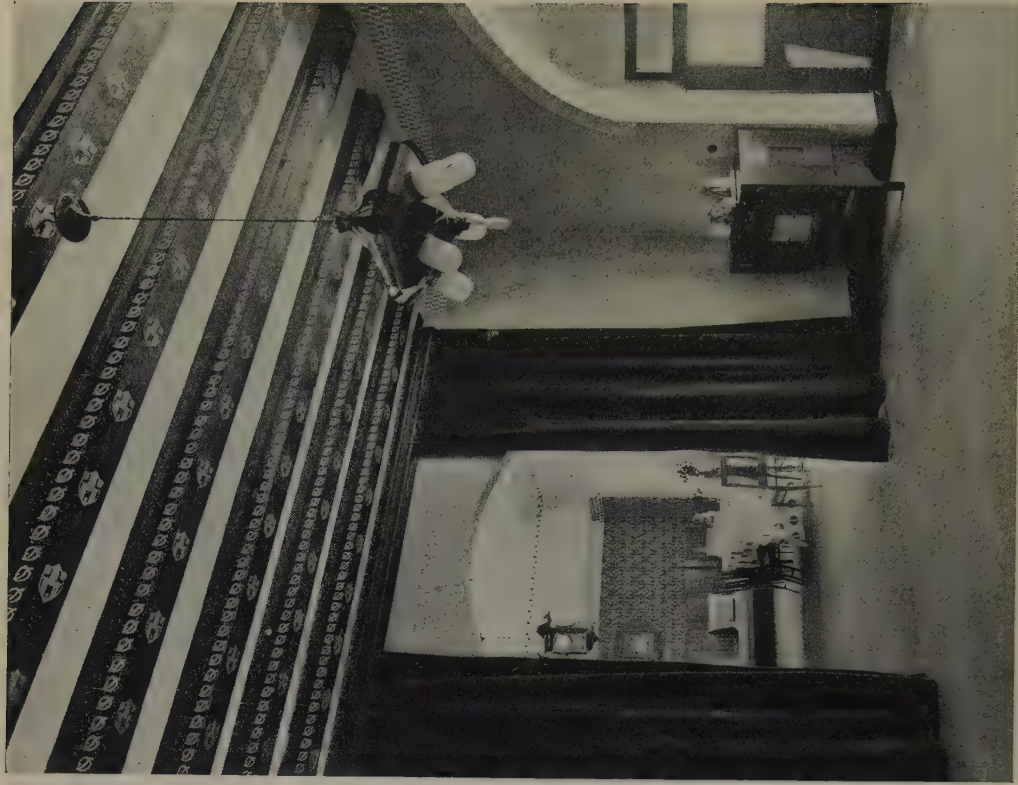


"PRINCESS COTTAGE" (PRINCESSHÄUSCHEN), WOLFSGARTEN  
JOSEF OLBRICH, ARCHITECT





HOUSE WITH WOODEN GABLE (HOLZGIEBELHAUS), DARMSTADT  
JOSEF OLBRICH, ARCHITECT



"THE CORNER-HOUSE," DARMSTADT : DINING AND LIVING-ROOM  
(See also p. 219.) JOSEF OLBRICH, ARCHITECT



## Recent Designs in Domestic Architecture

has remained untenanted. The illustrations give a good view of the front and side elevations.

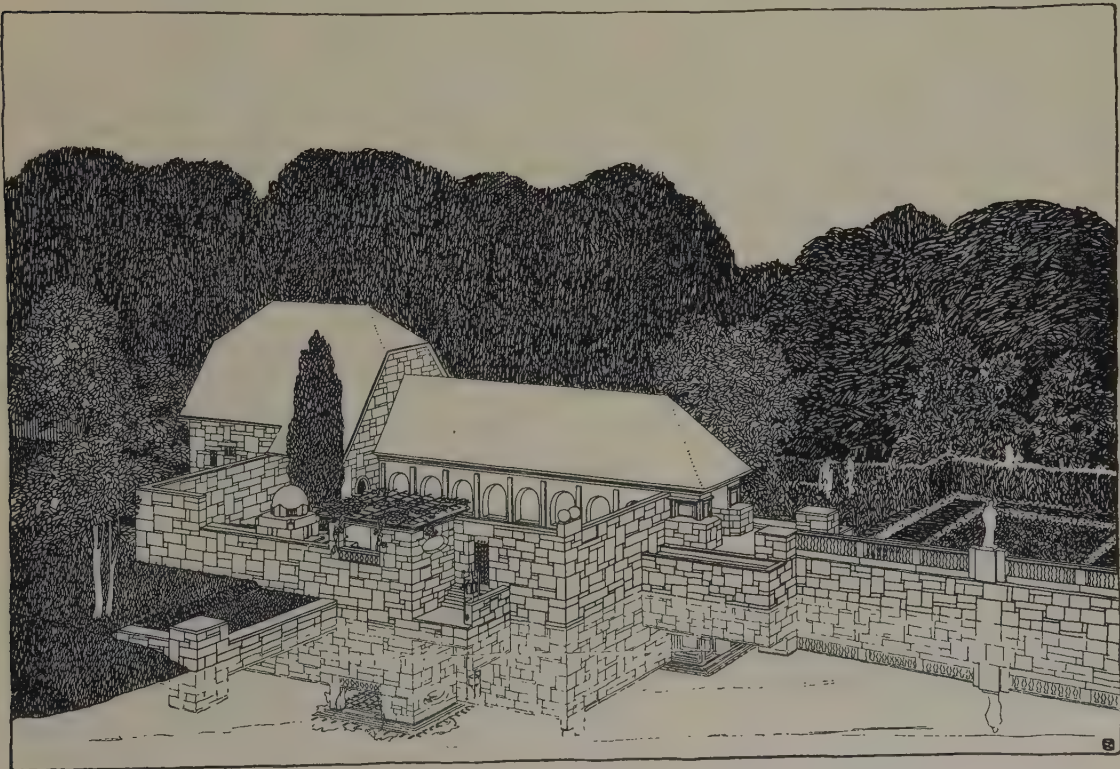
The house with the wooden gable (Holzgiebelhaus) is situated on the Mathildenhöhe, near Darmstadt. The gable is, of course, its most characteristic feature, but the entire building is an interesting example of modern German architectural design.

Of another house at Darmstadt designed by Professor Olbrich — the "Eckhaus," or Corner House—we give an illustration of the garden gate, the living-room (which, as will be seen, communicates with the dining-room), and of the kitchen, the last being notable for the general simplicity of design throughout.



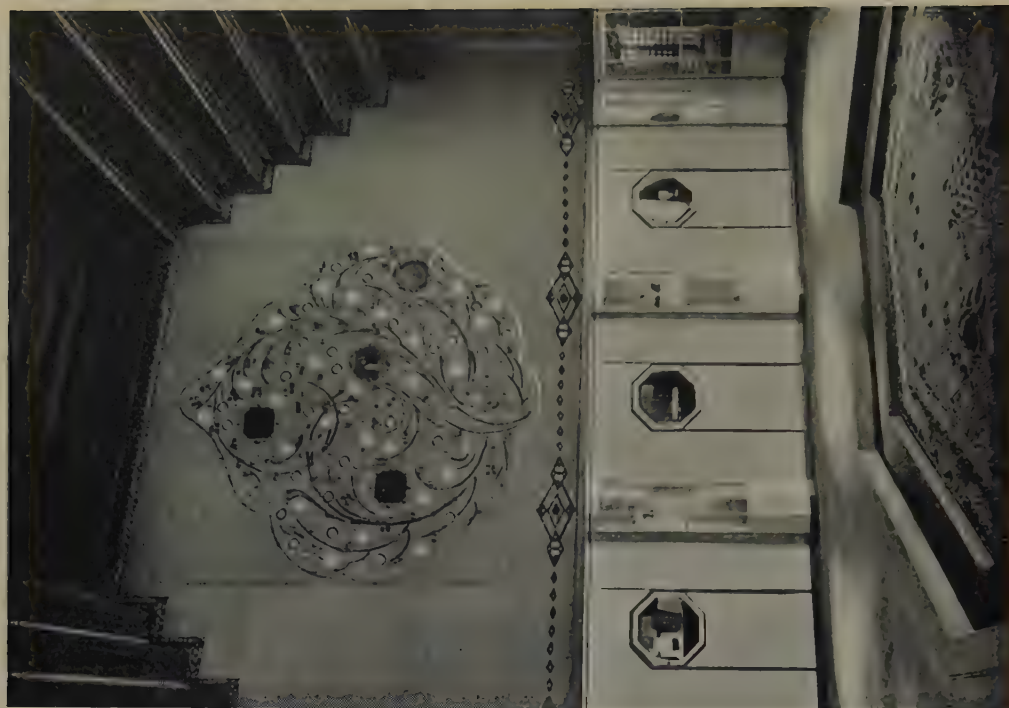
"THE LADIES' ROSE COURT" (DER FRAUEN ROSENHOF), COLOGNE  
JOSEF OLBRICH, ARCHITECT

The "Ladies' Rose Court" (Der Frauen Rosenhof), of which we give four illustrations, was



"THE LADIES' ROSE COURT" (DER FRAUEN ROSENHOF), COLOGNE

JOSEF OLBRICH, ARCHITECT

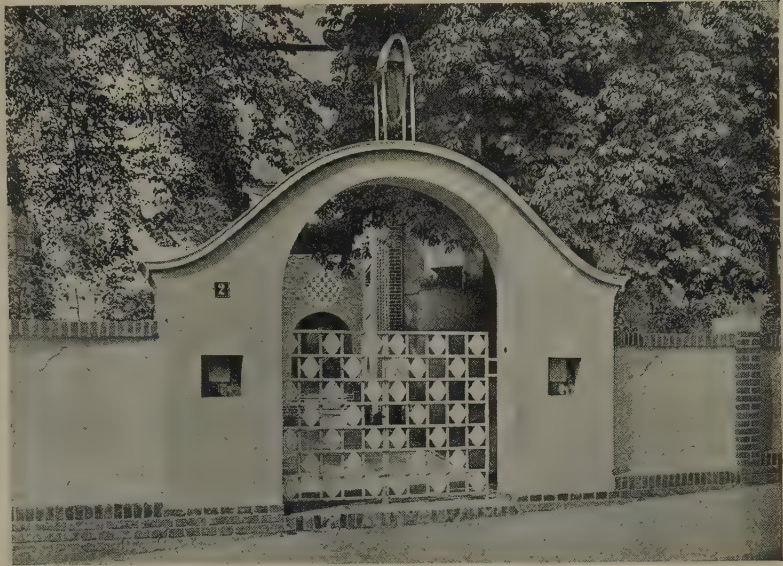


HALL OF "THE LADIES' ROSE COURT"  
COLOGNE. JOSEF OLBRICH, ARCHITECT



## Modern Stage Mounting in Germany

designed by Professor Olbrich for the "Flora" Horticultural Society at Cologne, for erection in their grounds near the banks of the Rhine. The idea of this "Rose Court" is a happy one, and is of especial significance in relation to the revival of the ancient "Cölner Blumenspiele"—the floral festival of days gone by, in which the burgesses and their wives took part. The hall, of which two views are given, is well adapted to the holding of arts and crafts exhibitions, and is, in fact, being used for that purpose this season. W.S.



"THE CORNER HOUSE" (DAS ECKHAUS), DARMSTADT: GARDEN GATE  
JOSEF OLBRICH, ARCHITECT

### MODERN STAGE MOUNTING IN GERMANY.—II. ORLIK'S "A WINTER'S TALE," AT BERLIN. BY PROF. HANS W. SINGER.

To bestow a proper amount of care upon the

mounting of one of the standard plays or operas is still an occurrence of such comparative rarity that whenever it does happen an undue amount of attention is raised thereby. Conservative people have not failed to hunt down this weak point, and have decried the innovators who "bury the poetical values of a drama beneath an opulent display of scenery and costume," as they put it; or, in other words, "who make a mere spectacle out of the best that our great musicians and dramatic authors have given us." Such a reproof would not apply to the manager who brings out "Oberon" in a new garb, for "Oberon" is certainly a popular and good but not one of our best operas. The book is wretched enough, such numbers of the score as have stood the test of time do not suffer in the least by being set off upon a background of beautiful stage mounting.

The reproof would likewise not apply to the manager of the Deutsches Theater at Berlin for having revived "A Winter's Tale." Despite its many individually beautiful passages, "A Winter's Tale" is one among the least harmonious of Shakspeare's plays. From the very first scene the tragic vein strikes so high a pitch that anything like development is out of the question. Leontes' unaccountably fierce jealousy and its dire effects upon



"THE CORNER HOUSE," DARMSTADT: KITCHEN  
JOSEF OLBRICH, ARCHITECT

## Modern Stage Mounting in Germany

all his surroundings are painted from the outset in the most sombre colours, totally unrelieved by any natural touches. The lighter vein of the piece scarcely acts as a foil to the tragic scenes, as it would do if it were limited to the loves of Florizel and Perdita, but distracts us by the farcicalness of Autolycus, the old shepherd, and the clown. Scarcely have we adjusted our mood to sympathise with the sufferings of Hermione, when we are jolted by the buffoonery of the rustics. The contrast naturally disturbs us more when we see the play than when we read it. Any new issue, such as a special feature of *mise-en-scène*, is consequently welcome enough, for it relieves us by adding a new source of interest, and thus diverting us from the disturbing anomalies of the text.

Prof. Orlik has had the entire mounting of the play, costumes and scenery entrusted to his care, and thus has been placed in a more enviable position than Fanto. The text of the original has been somewhat simplified, of course, in order to avoid much shifting of scenery, and the scenery itself pursues the same plan, so that there are only four settings in all.

When the curtain rises for the first time we see what may be characterised as *the room* rather than *a room*. The wings on the right and left consist of masses of pillars of a neutral colour. There is no attempt at realism: there are no doors. The actors make their entries and exits between the wings without passing through any such. The further half of the stage is raised, and half a dozen steps lead up to it right across from wing to wing. Instead of a drop, a pair of large curtains cut off the view with a simple linear ornament—light upon a dull, dark ground. Where the curtains meet at the centre they are occasionally drawn back a bit by invisible hands, and the opening serves as one of the principal entries for the actors. No actual architectural structure is presented to our view; the main principles of architecture rather are suggested to our imagination.

This set is made to serve for all scenes, which

take place in a room, throughout the whole play. There is only one variation, when the stage is reduced to half-length by a "traverse" consisting of another pair of curtains of the same pattern, but this time with the linear design dark upon a light ground. The wings remain unchanged; but in consequence of being lighted differently, they apparently have altered their hue, and the smaller room seems altogether less sombre. It is used, of course, for the slightly less serious scenes of the play.

The wings, moreover, remain unchanged also for the great trial scene, in which the curtains (which act as a drop) are quite withdrawn. Here we find the populace filling the background and hedged in by a rampart, which stands out dark against a light sky. In spite of the extraordinary simplicity of the means employed, this scene is very effective, depending principally upon the powerful contrast between the darkness on the stage, in which the actors appearing during this tragic scene make the impression of silhouettes against a sky seemingly glaring with the rays of the sun already set.

It is difficult to say how far we may be justified in generalising from a single instance. For this one play, however, the Orlik *mise-en-scène* has proved indubitably that an unrealistic mounting like this can do far more towards emphasising the main vein of the author and towards putting us into the proper mood for appreciating the drift of his fancy than any carefully realistic setting could



"A WINTER'S TALE": AUTOLYCUS, THE CLOWN, AND THE OLD SHEPHERD  
BY EMIL ORLIK



## Modern Stage Mounting in Germany



"A WINTER'S TALE": AUTOLYCUS SELLING BALLADS

BY EMIL ORLIK

accomplish. It is to the acting of the principal characters what the sounding-board is to the string.

The costuming of these scenes was, of course, equally unrealistic. Orlik, who generally likes to put in a telling touch of gay colour here and there to enliven an indifferent surrounding, exercised great reserve in this case. All of the costumes were sober and subdued in tone; they even reflected the serious mood of the play, so to speak. Leontes' black and gold robe was distinctly reminiscent of Japanese tone values, though not of Japanese drawing. Beyond that there were scarcely any subtly tasteful combinations in evidence.

Quite in accordance with the character of the play the mounting of the comic parts was altogether different, and joyously realistic. Heretofore these scenes have always been located in Arcadia—by German stage managers at least. They used to be represented as happening in a wood, which might belong to any country, by swains that were of no nationality whatever. Orlik, himself born in Bohemia, takes his cue from Skakspere's stage direction, which speaks of this country, and offers us a most lively picture of Bohemian peasant life.

When the curtain rises we see the common of a Bohemian village, a small hollow of green sward, with a few farmhouses beyond, and only a tree or two in full blossom in the foreground. The birds are singing in the trees (Sada Yacco had this in one of her Japanese plays!), and a number of flags on

poles in the background presage the festive day, witnesses whereof we are soon to become.

We get all the realism of a May-day, cast in a Bohemian garb. The swains and shepherdesses come in laughing and frolicking, romp on the common, start up a country dance and a song, and generally behave as we may expect to see them any day, if we take a trip to their country. For, of course, Orlik could choose his models from the life, since the national costume of the country folk has not changed essentially for centuries.

The vividness of the scene is little less than overwhelming, and presented after this fashion Shakespeare will no longer appear anything like a "past issue," even to the most untutored, who are ordinarily bored by every play not full of actuality and not thoroughly modern. The great feat was to have dismissed Arcadia, and to have supplanted it by something that appeals direct to the actual experience of the lookers-on. Even then the realism was not of a spiritless kind; with the eye of a fairy-tale illustrator, Orlik had overlooked what is inessential and unprepossessing in nature, depicting her only at her brightest and jolliest.

The first scene of the fourth act was acted in an open arcade, from which a view of the shepherds' common was to be seen. For the introduction to Act IV., Time, as chorus, came in before a drop-scene on which the firmament was painted. This was perhaps less successful than the rest of the mounting. The firmament was painted with planets and other stars in an arbitrary fashion, neither satisfying us as an illusion nor as an allegorical setting for Time's soliloquy.

But the two remaining stage decorations, the prison scene and the one before the palace (Act V., Scene III.) were excellent and worthy of being noted. The stage in each case was a very short one, and each architectural detail was reproduced in its actual dimensions. Perspective drawing is, of course, what has rendered an ordinary scene-painting so absurd. We see a street scene, which

## Modern Stage Mounting in Germany

looks well enough as a picture, and seems all right as long as the actors remain just in front of the footlights, but which gives them no chance to move about. As soon as they do that, such things happen as a moderate-sized man knocking with his helmet up against the keystone of a great cathedral portal in the background. The old scene-painting school, starting from the basis that actual illusion was not the office of the theatre, simply have accepted the function of the stage directions. For the coronation scene in Schiller's "Maid of Orleans" they paint the whole of the Cathedral of Rheims in the background, without the least regard of true perspective, so that the audience may know, without having to consult the book, where the scene takes place. The new school does not care in the least about mere facts, communicable by means of words. Their sole aim is harmony, with or without the illusion of reality, and they will not place the actors in a setting in which they cannot move about without seeming ridiculously out of proportion. They will paint only part of a cathedral porch, no matter

whether not even a single man or woman in the audience can glean therefrom just where the scene takes place.

That the new school exercises the better judgment of the two is beyond a doubt. For even if you accept the very prepossessing theory that upon the stage actual illusion should not be aimed at, and that an attempt at suggestion should take its place, the means adopted by the older school to this end were altogether ill-chosen. For you cannot *suggest* a thing by placing a complete cut-and-dried image of it before anybody's eyes. This, rather, is describing the thing. And the description is awkwardly misleading, since, for one thing, an impression of size is intended to be communicated by means of a picture which reduces actuality to more or less the scale of a miniature.

The prison and the palace-front of Orlik's were genuine in their actual dimensions, and genuine in their structure—*i.e.*, wherever there were any recesses or projections in the ground plan, these were not only painted, but real. This causes, of course, more trouble to the scene painter and stage



"A WINTER'S TALE": TRIAL SCENE

BY EMIL ORLIK



## Studio-Talk



"A WINTER'S TALE": THE DANCE OF SHEPHERDS BY EMIL ORLIK

carpenter than if a simple drop is let down upon which all these variations from the flat façade are simply painted. But the effect gained is worth the trouble, especially when, as in the present instance, the drop is so close to the footlights that the illusion aimed at by the painting fails in its object.

In many ways Orlik's work differed from Mr. Fanto's. To my mind there was not any such remarkably fine taste for colour-harmonies in evidence, nor so much of the *part-pour-l'art* feeling. But both revolutionise to an equal degree the kind of stage mounting traditional and still generally obtaining with us. Both elevate in various ways the function of appealing to our fancy above that of reporting facts. And Orlik has proved admirably, that this classical drama, which at least to the untutored majority of modern playgoers will seem antiquated, may be invested with all the interest of a modern occurrence partly by bringing the spirit of the comedy down to date, and partly by drawing our attention away from realities that would be perplexing to ideals that stimulate our imagination.

H. W. S.

(Another illustration belonging to this article appears on the next page.)

In the official list of works sold at the International Art Exhibition, Venice, up to 30th June we note that an oil painting by Mr. Grosvenor

Thomas has been purchased by the King of Italy. Pictures by Mr. John Muirhead and Mr. Archibald Kay also figure in the list, and among the etchings sold are proofs by Mr. Frank Brangwyn (whose name occurs eight times), Mr. Alfred East, and by Mr. Joseph Pennell, whose etchings of London are acquired by the Municipality of Venice for their permanent gallery of modern art. The French artists named in the list include MM. Charles Cottet (etchings), Gaston La Touche (several coloured etchings and the oil painting *Jeune Mère*, bought by the King of Siam), E. Ménard (oil painting, purchased for the National Gallery at Rome), J. F. Raffaelli (etchings). Among the German artists are A. Hengeler, O. Ackerman, P. Klein (oil paintings), and G. Wrba (bronze). The Italian artists naturally figure most prominently, and include, among others, L. Delleani, B. Bezzi, Beppe,

Guglielmo, and Emma Ciardi, L. Balestrieri, C. Innocenti, Antonio Ugo (sculptor), G. Grosso, R. Bugatti, A. Milesi, C. Laurenti, A. Fragiaco, A. Mancini, P. Nomellini, L. Selvatico, A. Morbelli, de Maria Bergler, F. Sartorelli, V. Guaccimanni, and G. Beltrami. Other nationalities are represented by Anna Boberg (several of whose paintings were sold, including *Modern Vikings*, which goes to the National Gallery, Rome), Edgar Chahine; V. Scharf, P. Laszlo and R. Quittner (Austria), A. Baertsoen, H. Cassiers, A. Delaunois, V. Rousseau, A. Rassenfosse and F. Khnopff (Belgium), R. Miller and A. Koopman (America), Lerche and Krohg (Norway).

Owing to pressure on our space we have to hold over the further illustrations of Talashkino work announced in our last issue.

## STUDIO-TALK

(From our Own Correspondents)

LONDON.—In connection with the proposed International Memorial to the late James McNeill Whistler, a Drawing-Room Meeting was held last month at the residence, in Chelsea, of Mr. E. J. Horniman, M.P. The chair was taken by Lord Plymouth, the speakers including Mr. Edmund Gosse, Lord Redesdale, and Mr. John Lavery. The memorial is to be placed

## Studio-Talk

in a space allotted by the London County Council on Cheyne Walk, at the west end of the gardens, near Carlyle and near where Whistler lived and worked. "Close to the brown and shining river," which Whistler loved "more intelligently than any man who lived before him," to use the words of Mr. Edmund Gosse, who also reminded his hearers that Whistler gave half his life and half his genius to London. The Memorial will be the work of M. Auguste Rodin, who anticipates its completion towards the end of the year, and its total cost is estimated at £2,000, towards which The International Society of Sculptors, Painters, and Gravers will contribute the sum of £500. The Committee invite subscriptions from the admirers of both artists. Cheques should be made payable to the

Whistler Memorial Fund. The address of the Hon. Sec., Miss Bertha Newcombe, is 1, Cheyne Walk, Chelsea, S.W.

At the Carfax Gallery the exhibition held for Messrs. Charles Ricketts and Charles Shannon afforded an exceptional opportunity for studying their work in the sympathetic environment their works provide for each other. Their paintings always seem the outcome of an imaginative mood rather than the deliberate choice and planning of an imaginative subject—a rhythmical account of beauty felt rather than the beautiful recounting of a legend. In other respects their art is quite dissimilar, Mr. Shannon's being more intimate with beautiful qualities of texture and colour. There is something arid in the atmosphere which Mr. Rickett's art suggests, and by his treatment a vision of Daumier's painting is always called up between us and his picture. Nearly every face is masked with heavy shadows, which serve to define their emaciation, an emaciation, by the way, not compatible with the sometimes rounded and heavy limbs. The insistence upon the one type may be intended figuratively to express contempt of the soul for the body; but its prevalence in every figure would seem to denote a limitation.

There was an old-world flavour about the exhibition held by Mr. Roger Fry and the Hon. Neville Lytton at the Alpine Club. Their water-colours were not dissimilar in style; with a greater decision of touch some of them might pass for works of the earlier schools of English water-colour. There were many water-colour drawings by both artists possessed of rare distinction. For the perfection of his pencil drawing the Hon. Neville Lytton's reputation is established. In his oil paintings he dwarfed his considerable achievements in other canvases by the surpassing success of his portrait of Mrs. MacCarthy.

No one has succeeded better with monotypes than Mr. A. Henry Fullwood in reducing the element of chance in their production to an irreducible minimum. He attempts and succeeds in obtaining quiet passages of colour which we had not thought possible in the monotype. Mr. Fullwood was always the artist, never the mere experimentalist, in the delightful exhibition of his monotypes held at the galleries of Mr. Tinson in Grafton Street. His work proved the possibility of controlling the drawing of small forms, which has so often seemed to limit monotype art.



"A WINTER'S TALE": THE OLD SHEPHERD  
BY EMIL ORLIK  
(See article on "Modern Stage Mounting in Germany.")





"CHURCH PARADE IN HYDE PARK" (*Exhibited at Messrs. Marchant's Goupil Gallery*) BY AUGUSTUS KOOPMAN

Monotypes also found a place in the recent exhibition held by Messrs. Marchant of Mr. Augustus Koopman's work, from which exhibition we have pleasure in here reproducing the oil painting entitled *Church Parade in Hyde Park*, which represents his success in treating figures in sunlight, an achievement to be noted in many subjects varying in character, amongst which *The Milk Girl*, *Old Picardy Courtyard*, was a canvas showing the artist's powers at their best.

At Messrs. Obach & Co.'s Galleries Mr. Frank Mura held last month an exhibition of pictures and charcoal drawings. Mr. Mura successfully imparts the true feeling for English landscape in a style which has benefited much from the study of the Barbizon and Dutch masters. As far back as 1895 his charcoal drawings formed the subject of an article in this magazine; his remarkably skilful drawings in this medium were also in the exhibition, and were supplemented by some very admirable pencil drawings.

The Ryder Gallery Exhibition of water-colour drawings and humorous works dealing with motorists and their cars was particularly interesting. Some admirable portraits by Mr. Percy F. S. Spence of leading motorists, the humorous work of Messrs. Arthur Rackham, John Hassall, Tom Browne, Lawson Wood; drawings by Mr. A. L. Baldry; and the plaster-cast of the Bavarian Club Motor Trophy, lent by Sir H. von Herkomer, R.A., were the more notable features of the exhibition.

At the International Art Gallery, Mr. Tom Mostyn's picture *Christ in the Wilderness* has been on view. It is Mr. Mostyn's gift to delight artists with the handling of his subject, while at the same time making the widest appeal to the public.

The exhibition of paintings recently held by the Earl of Plymouth at Mr. John Baillie's Galleries gave full evidence of Lord Plymouth's very considerable attainments as a painter. The high standard prevailing in his work was supported in other parts of the gallery by the great merit of





"LITTLE JAPANESE GARDEN"

(Exhibited at Messrs. Marchant's Goupil Gallery)

BY GYULA TORNAI

Miss Sarah Birch's pastels, and the skilful and imaginative panels in relief of Miss E. M. Rope; while some water-colours by Miss March Phillips also formed a part of the attractive exhibition.

he has produced more than one canvas of outstanding achievement. We reproduce one of the pictures.

At the Leicester Galleries, M. Gabriel Nicolet

"Japan and India" was the title of the catalogue of Mr. Gyula Tornai's recent exhibition at Messrs. Marchant and Co.'s Goupil Gallery, and the catalogue was valuably annotated with information as to the subjects of the pictures. A predilection for vivid colour probably took the artist to the East. His enjoyment of it was the feature of the exhibition. We preferred the smaller works for their greater sense of atmosphere; in larger works the artist tended more to be dramatic than artistic, but approaching his subjects with imagination and originality,



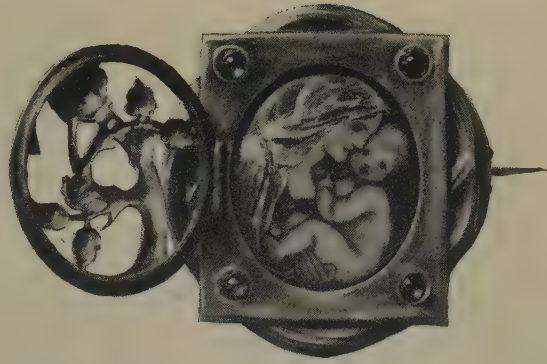
PANEL OF ENAMEL BOX, "CUPID AND PSYCHE," IN TRANSLUCENT ENAMEL ON COPPER  
DESIGNED BY LYDIA COOPER



## Studio-Talk

exhibited a series of pencil drawings, entitled *Silhouettes de Femmes*, remarkable for their grace and spontaneity. Mr. Walter Tyndale's Egyptian water-colours at the same gallery showed their perfection in the very accurate but artistic treatment of the subjects chosen.

The little brooch or ornament by Mrs. Geraldine Carr, on this page, claims attention both by its originality of conception and by its delicacy of execution. The enamel is protected by a sort of hinged metal door with a rose design, which is a feature of Mrs. Carr's work. The enamelled design is very delicately cut in *basse-taille*, and its colour scheme is one of tender blues and greens, harmonising with the poetic feeling of the whole.



BROOCH IN ENAMEL AND WROUGHT METAL, SET WITH STONES  
BY MRS. GERALDINE CARR

into yellow, and oranges mingling in their hues, with scarcely a trace of blue or green, fitly picture the passion and pain of the story.

The quality most intensely realised as inherent in enamel work by the best artists who practice it is that described by the word "preciousness,"—a word which implies art in its highest sense, delicate discrimination, loving, patient work; all



PANEL OF ENAMEL BOX DESIGNED BY LYDIA COOPER

The Blotting-book Cover by Mrs. Carr, is marked by graceful imagery; executed in translucent and very lustrous enamels on fine silver, its soft green leaves and white flowers in their silver setting make its colour note a skilfully refined one.

The two Casket Panels on copper, by Miss Cooper, show what can be done in employing enamels as a medium of expression. Taking William Morris's rendering of the story of Cupid and Psyche in his "Earthly Paradise," the artist has translated his idea into glowing enamel. Shades of pinks and reds, primrose deepening



BLOTTING-BOOK COVER  
DESIGNED AND EXECUTED BY MRS. G. CARR



ENAMEL PICTURE IN SILVER FRAME WITH DOORS

BY MRS. G. CARR

the things, in fact, that go to make a piece of art-work priceless to those who can appreciate it. The doors before mentioned, as characteristic of Mrs. Carr's enamels, seem to suggest this "preciousness" in the carefully wrought pictures they guard. The "Enamel Picture in Silver Frame with Doors" again illustrates this idea; here the tones are chiefly of beautiful pinks and crimsons against a dark background, the note of golden yellow in the hair perfecting the harmony.

**N**EWCASTLE-ON-TYNE.—We give on the opposite page an illustration of the memorial statue of her late Majesty, Queen Victoria, by Mr. George Frampton, R.A., which has recently been set up in this city. In this, as in others of his public memorials, the sculptor has achieved a remarkable success.

**L**IVERPOOL.—In celebrating the seven-hundredth anniversary of the grant of Liverpool's first Charter by King John, a grand historical pageant, illustrating the annals and the industries of Liverpool in twelve periods from Druidical times down to the present day, was prepared by various committees of leading citizens under the chairmanship of the Right Hon. the Lord Mayor. To local artists and students of the School of Art was allotted the task of designing the processional cars and canopies, historical costumes, painted banners and tableaux, while the embroidered banners and shields and dresses thus designed were remarkably well executed almost entirely by the voluntary assistance of over 200 ladies. During the long procession of about 900 performers, dressed in costumes of the various periods depicted, a descriptive lyric ode,

specially composed and set to music, was sung by a choir of 1000 voices. At the Walker Art Gallery there is now being held an historical exhibition of the earliest sailing boats to the latest Atlantic liners, town charters, ancient documents, portraits, miniatures, pictures and prints, pottery, local coins, medals and tokens, and historical relics of all kinds. The medal here reproduced, struck in commemoration of this festival, is the work of Mr. Charles J. Allen.

H. B. B.

**E**DINBURGH.—Once in every five or six years the small but ancient Border town of Peebles is vitalised into holding an Art Exhibition, and the one just closed should have done something towards fulfilling the object of its promoters to awaken and strengthen an interest in pictorial work. The county contains several well-known collectors, and they lent pictures

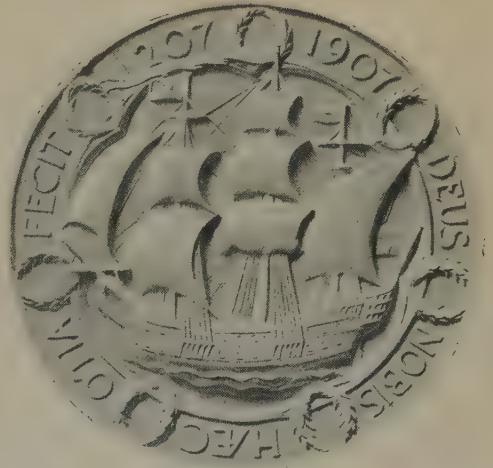


## Studio-Talk

by Raeburn, John Phillip, Sam Bough, McTaggart, and Wingate, among the Scottish artists, while other schools were represented by James Maris, P. J. Clays, Neuhuys, Jacque, Munkacsy, Roybet, Sadée, and Sidaner. Of the last-named artist there were three very fine examples. In one of them—a winter scene—the artist makes the snow-covered ground sparkle with countless prisms flashing back the sunshine in an endless variety of colour, while in another *L'Après Midi*, one is made to feel the summer warmth and light of the open day, and yet be conscious that behind the sunlight there lies something that its potency has not revealed.



QUEEN VICTORIA MEMORIAL STATUE,  
NEWCASTLE-ON-TYNE BY G. FRAMPTON, R.A.



LIVERPOOL COMMEMORATION MEDAL  
BY CHARLES J. ALLEN

In two seascapes William McTaggart gives evidence of a capacity for the rendering of water in motion that no Scottish artist has equalled. Mr. McTaggart does not take kindly to Academy Exhibitions, neither in Scotland nor elsewhere, and it is mostly at provincial shows that one has the opportunity of seeing his work. In his *Ground Swell*, *Carradale*, this faculty of depicting motion is strikingly evidenced in the painting of the sea and a fishing-boat with figures. It is shown with no less effect in his *Seashore*, with the waves raised by a north wind breaking on the beach. The wave modelling is so free, the lines so broken and interrupted, and yet each filling its place, the work altogether so suggestive in its broad impressionism, as to convey the idea of the living force of the boundless ocean in language that is unmistakable. In another contribution Mr. McTaggart reverts to a type of subject he was wont to treat in the earlier

## Studio-Talk

part of his career, but the manner of its handling shows how greatly the artist's style has changed.

Recently-painted portraits of Sir Walter and Lady Thorburn by E. A. Walton were the other outstanding features of the Exhibition. In his three-quarter length of Sir Walter, Mr. Walton has executed one of his most characteristic works, but in that of Lady Thorburn he has failed to blend the colour in the painting of the face sufficiently, with the result that the tone is disagreeably degraded.

In celebration of its jubilee the Edinburgh Architectural Association recently held an exhibition of architectural drawings in the Royal Scottish Academy Galleries. Though the main idea was to focus the architecture of Edinburgh during the last fifty years, the line was not drawn very strictly, and roughly the collection might be said to be representative of Scottish architecture in the Nineteenth Century. It showed that architecture must be accorded no insignificant place in any record of that period of

the life of the country. The work of David Bryce and Playfair naturally occupied a prominent place, and present-day architecture was well represented by Sir Rowand Anderson, the designer of the New University and McEwan Hall, and Hippolyte J. Blanc, whose *chef d'œuvre* is the handsome Coats Memorial Church, Paisley. Some years ago Edinburgh, in her zeal for city improvement, demolished several notable examples of fine old Scottish domestic architecture, but happily a more enlightened spirit is now manifest in an attempt to conserve what is artistic.

A. E.

PARIS.—Paul Renouard is, without doubt one of the most attentive observers of contemporary life. His colossal *œuvre* forms a living repertory of the events of his time, noted with an absolutely indefatigable zeal. Nothing could be of greater value to us than these drawings, instinct as they are with life, energy, and *spiritualité*; they constitute, as it were, the note-book of a fertile artist, whose very life and breath are involved in his work. One calls to



"THE REHEARSAL"

BY P. RENOUARD



## Studio-Talk



"THE STAGE CARPENTER"

BY P. RENOUARD

mind the wonderful series he did for the Exposition Universelle in 1900, and that of Liège. In both are to be found not only studies of crowds but remarkable individual portraits, for Renouard is equally apt in delineating large assemblages of people and in individual portraiture. The two works here reproduced are a fresh affirmation of this; in his figure of an old man, this modern artist is seen to possess the exactitude of detail and precise draughtsmanship of a Memling or a Van Eyck.

The great exhibition of the works of Chardin and Fragonard organised by M. Armand Dayot at the Galerie Petit has been an entire success. Well represented as both of these admirable masters are in our national collections it was nevertheless unusually interesting to find here pictures lent by such great collectors as M. Groult and M. Henri de Rothschild. In addition, an opportunity was afforded of admiring the collection of Fragonard's drawings belonging to the Besançon Museum. We shall presently devote a more detailed study to this signal manifestation, which has met with unprecedented appreciation on the part of the Parisian public.

France just now possesses a galaxy of delightful humorists, and so the idea of organising a salon to be consecrated entirely to their works was particularly felicitous. Léandre, whose pastels have formed the subject of an article in *THE STUDIO*, exhibited on this occasion some of his excellent portraits in which, besides conveying a striking likeness of his subjects, he has vividly accentuated their humours, yet without indulging in grotesque exaggeration. Forain in his *Impressions d'Audience* has, like his great predecessor Daumier, found a subject for his raillery in the inequalities of the administration of justice. His satire is almost dramatic in its incisiveness. On the other hand Faivre, who aims his

shafts at the medical faculty, is extremely droll. Less personal than those I have named, Guillaume, too, makes some happy hits; Abel Truchet is a shrewd observer of Bohemian life, and Devambe excels in the most audacious foreshortenings.

The number of these humorists is legion, and there are few among them who cannot lay claim to truly personal gifts. It must suffice to mention the names of Gerbault, Bac, Ricardo-Florès, Hermann-Paul, Losques, Métivet. One of the greatest successes of this most interesting exhibition was Caran d'Ache with his toys—these are extremely simple in effect, but executed with so much originality and *esprit* that they are bound to become popular.

The Salons as usual closed their doors at the end of June, at which date the artistic season in Paris virtually terminated. An excellent show, however, which called for a visit was one held at Blot's, in the Rue Richepanse, consisting of paintings by certain talented artists, such as Francis Jourdain, Morisset, Urbain and Maudin, and there were also shown some delightful figurines in wood.

## Studio-Talk

The Salon d'Automne promises us a double treat this year. In one of the galleries we shall have a retrospective exhibition of Carpeaux, which is being organised by M. Sarradin with the co-operation of Mme. Carpeaux; then, as a sequel to the Russian Exhibition of last year, we shall have an exhibition of Belgian paintings, comprising more than 450 works, distributed over three rooms of the Grand Palais. M. Octave Maus, the distinguished president of the Libre Esthétique, is ardently devoting himself to this scheme.

Paris owes a new exhibition gallery to the intelligent initiative of M. Munzi, the energetic editor of "Modes" and various other journals. In point of size and lighting it is certainly the finest in Paris, and it is a pity arrangements were not made to hold the Chardin-Fragonard exhibition there.

H. F.

garment of taste is Grenander's ideal. He therefore cultivates straightness and parallelism. His ceilings and walls, his furniture and lighting apparatus, are treated with some of the soberness of the engineer. Yet the æsthetic is also active in him, and asserts itself in softening and embellishing; vertical lines are therefore sometimes gently inclined, and strong colours tempered. The logician cannot resist the temptation of the graces. J. J.

**B**ARCELONA.—The building in which the recent exhibition of fine and applied art was held consists of a great central hall, devoted to the larger pieces of sculpture, and a number of side-lighted rooms leading off it and given up almost entirely to the decorative arts, etchings and water-colours. Above these rooms run a series of galleries with good top lighting, which were devoted almost entirely to the oil

**B**ERLIN.—Prof. Alfred Grenander, of whose interior designs several examples are here given, was called from Sweden to teach architectural drawing and sketching at the Royal Arts and Crafts School here. He is an excellent master, whose school bears a stamp of its own. His works prove that full scope is given to individualism, but a kind of modernised classicism is the common feature. The exactness and discretion of his methods have procured him important commissions from municipal authorities. Just now he is again building an underground railway and stations for the West End of Berlin. Prof. Grenander has built and furnished a good many houses; he is in the modern term "Raumkünstler" (artist for space) and "Innenkünstler" (artist for interiors). We must not seek imaginative revelations where commonsense is the guide. Practicability in the



HALL OF HOUSE IN BERLIN

DESIGNED BY PROF. A. GRENANDER  
EXECUTED BY SIEBERT & ARZENBERG





HALL

DESIGNED BY PROF. ALFRED GRENANDER



SITTING-ROOM

DESIGNED BY PROF. ALFRED GRENANDER  
EXECUTED BY A. S. BALL, BERLIN





EXHIBITION ENTRANCE

(See *Berlin Studio-Talk*)

DESIGNED BY PROF. ALFRED GRENANDER  
EXECUTED BY A. S. BALL, BERLIN

paintings. A number of rooms were allotted to different nationalities, but our remarks must, owing to limitations of space, be confined to the Spanish contributions.

Beginning with the Salon Reina Regente, one first noticed the canvas of Rodriguez Acosta, *The Seagull*, representing a young girl in a kitchen, surrounded by culinary impedimenta, the bright timid eyes of the girl being accountable for its title. There is much charm in the simple, broad treatment, which is combined with great richness of colour. Next this was another work by the same artist, *Lolita*, noticeable for its refined treatment and absence of loading of paint, a harmony in grey and gold. There is a delightful swing and go in the figures of the two girls in J. Mongrell's *Costumbres Valencianas*, but the composition, however, is not quite happy. The fruit-pieces of Julia Alcdye disclosed careful study and rendering of bloom on fruit.

A large canvas by Eugenio Hermoso, depicting a band of young peasants returning from a well, each laden with a bright earthenware jar, arrested

attention by its absolute joyousness. The whole key was very high, and, perhaps, over bright in colour. An absolute contrast was seen in a snow scene by J. Morera—snow-covered roofs against a snow-laden sky, a dark fountain, and dark muffled-up figures in the foreground. Here the tones were quiet, the paint simple but refined, and the sense of atmosphere achieved by quiet direct painting being such as to make this one of the finest landscapes in the exhibition. Ricardo Urgell's sombre piece of painting *Barcelona Market Place* offered a contrast with the brighter landscapes more in evidence, such as those of Aureliano de Beruete, whose clear brilliant tones are so fine in their values. In his *Escaped Bull* P. Uranga conveyed a clever effect of artificial lighting: the feeling of movement and panic were admirably suggested. Nonell's three large canvases—seated figures of peasant women—had a wall to themselves. His style is large, and in a curious manner suggests sculpture, probably owing to the bold drawing and directness of intention as well as rather massive modelling of the figures. Raurich showed a grey landscape, *Solitude*—a restful and refined work.



## Studio-Talk

Amongst other noticeable landscapes in the Spanish section were those of A. Casas; a brilliant garden scene by this artist giving a wonderful feeling of heat in its bluey-violet sky. Then there were some curious and eccentric works by J. Mir, showing sometimes, as in his *El Roca de l'Estang*, cool rocks surrounded by limpid pools; at other times, as in *Els Arbres Alts* (The High Trees), buildings visible through the stems and leaves, the whole treated with such a mosaic of spots of brilliant fantastic colour, that one seemed to be looking at some production of grotesque Japanese design. Two such absolutely opposed styles are somewhat remarkable in one man. Rusiñol sent several interesting tree subjects, and *The Rainbow* of S. Regoyos showed a clever and effective manipulation of light, while E. Galwey's white-blossom trees, seen against a deep-blue sky, revealed much charm of treatment and colour.

In J. M. Tamburini one found an idealist. His *Jésus Infant* was marked by refinement of colour

and restraint of treatment, combined with a poetic conception of his subject. Next to this was L. Barrau's *Café de Marina*, a realistic café scene, with curious effect produced by the reflection of green trees on the shining marble of the café table. Another interesting effect of reflection was to be noticed in M. Feliu's study from the nude—a young girl lying on a sofa with the flickering light from an unseen fire reflected on her head and shoulder; the effect somewhat bizarre certainly, but the quality of paint fine. Entirely different in treatment was E. Casals' *Un Rpto*, an admirable piece of construction, colour, and handling.

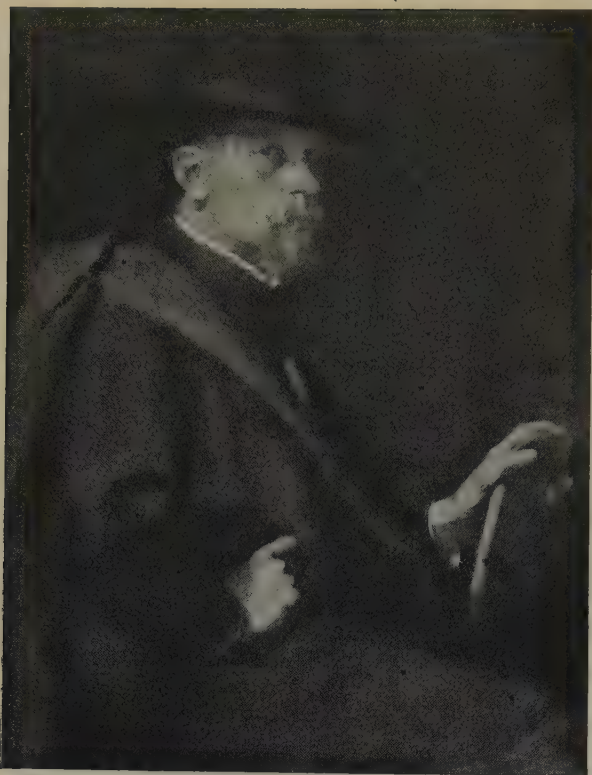
Almost an entire room was devoted to the works of Ramon Casas. The place of honour was occupied by his large equestrian portrait of King Alfonso XIII., exhibited at the New Gallery last autumn. Fine though it is, the sketch for it, made from the life, which was hung exactly opposite, is infinitely finer. The paint is quite thin and slight, but the work is that of a master, and there is not



INTERIOR

(See Berlin Studio-Talk)

DESIGNED BY PROF. ALFRED GRENADE  
EXECUTED BY A. S. BALL, BERLIN



SELF-PORTRAIT

BY EMIL SCHNEIDER

one useless touch on the whole canvas. Zuloago sent thirty-four works, filling two entire rooms. Some of them have already been seen in London. Of his subject pictures, *Vendimiadores* was perhaps the finest; this is a massive composition, strong in colour and composition. His *Portrait of an Artist* was also admirable.

A. de Riquer's book-plate for the King of Spain, although a small work, must not be passed by. The design shows a crown upheld by dainty figures, with graceful garlands surrounding the Arms of Spain, and is in three colours. M. Feliu's drawings struck me as particularly strong and full of motion.

Passing to the sculpture section, the finest work was Joseph Llimona's figure of a young girl in white marble, so simply and tenderly treated, and so beautiful, that one

looks forward to seeing it in London. The same sculptor exhibited a fragment of a large and imposing group, which is to be placed in front of Barcelona University as a monument to Doctor Robert. Luciano Oslé also exhibited some fine work.

ISOBELLE DODS-WITHERS.

COLOGNE.—In Germany, the over-production of art seems to-day more appalling than ever—art, that is to say, which, while falling short of the high-water mark of pure artistic merit, is somewhat above the average. To those who know that true æsthetic pleasure is no more derived “from the conventional than from the eccentric,” it must therefore be welcome news that efforts are being made to restrict the limits of Art exhibitions to a reasonable number of works, selected from the best of the best. Germany can boast of a greater distribution of minor centres of culture than most countries; besides the capital towns of the various Federal States



“SIESTA”

BY FRITZ BURGER



## Studio-Talk



"TO SCHUBERT"

BY WALTER OPHEY

Darmstadt, Düsseldorf, Mannheim, Heidelberg, and other places, including smaller towns with Universities, preserve and maintain their own peculiar sphere of spiritual life, where occasionally even the strain of pure artistic feeling may ring out fresh and true.

By selecting from the best efforts of a select few what will make the best harmony within a limited space, we may gradually solve the difficult problem of a really modern art exhibition—an exhibition raised to a high level in quality, and necessarily (most happily, let us say) limited in quantity. This principle, put into practice with unflinching severity, means a wholesome reform, if not a revolution in the system of art and applied art displays. The result, if not immediately satisfactory to all concerned, must in course of time find its due reward in the recognition and

praise of those who care deeply for the progress of art and taste.

At Cologne this system has been well carried out in connection with the art exhibition now being held there. There have been private invitations only; the most eminent artists and craftsmen contributing a share to the *ensemble*. A sober, subdued tone seems to pervade the rooms; each picture, piece of sculpture, or other object is placed in harmonious relation to its neighbour and the general environment, though it must be said that a little more comfort in the way of chairs and

lounges would be an advantage.

The department of applied arts and "Raumkunst" is the chief feature resulting from the new arrangement. Here the system adopted is that of



"EVENING LANDSCAPE"

BY A. HÖLZEL

## Studio-Talk

changing the exhibits from time to time: these "wechselnde Ausstellungen" comprising modern fans, glass, silver objects, metal and earthenware. Thus there have been or will be a breakfast table and a dinner table laid and equipped as for actual use; interesting contributions by Professors van de Velde and Olbrich; some domestic architecture by Olbrich and Paffendorf, a show of artistic photographs, posters, etc., each display lasting about a month.

Among the paintings proper, the older men, like Professor Hölzel, are as fresh as ever, but younger men are promising to come to the front, particularly in landscape. I may mention without prejudice to those unnamed, a fine moonlight effect entitled *To Schubert*, by Walter Ophey; *A Lady in White* by Robert Weise; *After the Storm* by Fritz Westendorp, and a Self-portrait by Emil Schneider. Among the small exhibits of sculpture some animal studies seem to prove that the interest and appreciation of animal life is gaining ground with Teutonic artists of the younger generation.

There is a fatigued draught horse, *Das Arbeitspferd*, by Arthur Hoffmann, and some portrait busts by Heinrich Jobst, also a bust of *St. John the Baptist* by Kornhas, and the *Sandalenbinderin* by August Kraus, as well as a novel rendering of the *Rattenfänger* ("The Pied Piper of Hamelin") by Hengstenberg.

W. S.



"ST. JOHN THE BAPTIST" (MAJOLICA BUST)  
BY PROF. K. KORNHAS



"AFTER THE STORM"

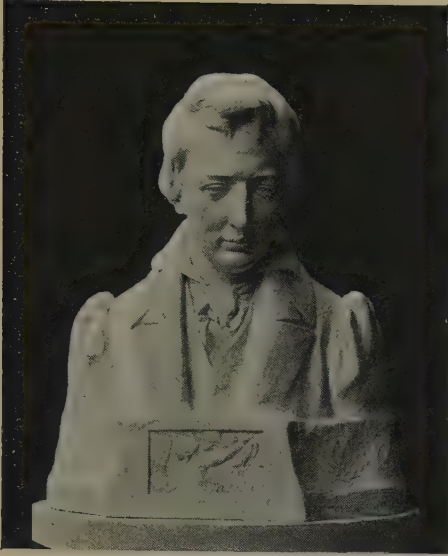
BY FRITZ WESTENDORP

DÜSSELDORF. — Of all the German poets not one has so sung himself into the hearts of his own people as Heinrich Heine. And yet, one of the greatest living poets of all time, he has suffered as none other from an antagonism that has amounted to hate. His politics and his creed arouse a bitterness which even now find vent in a vindictive war against his memory.

Düsseldorf's claim to fame in the eyes of the world rests largely on having been the birth-place of Heine, and yet such has been the bigoted political and religious opposition, that all efforts to erect a public monument to his memory have failed, though the money was forthcoming. It is, however, due to the enlightenment of a few public-



## Studio-Talk



BUST OF HEINRICH HEINE  
BY ADOLF SCHMIEDING

spirited men that Düsseldorf has now, if not a public monument, at least a sacred spot where the name of her greatest son shall be held in reverence.

For years a bookseller of Leipzig, Frederick Meyer, was occupied in making an exhaustive collection of Heine literature, one representing all the first editions, all his earliest scattered writings, all other editions and translations, as well as all the known literature concerning Heine. It was a wise and fortunate decision to purchase this collection for Düsseldorf with a part of the money intended for the monument that could not be erected. This step was entirely due to the persistency and wisdom of these few men. It is also due to them that one room has been set aside in the new Town and State Library, which is henceforth to be known as the "Heine" room. This is a lovely, restful spot, quiet in colour and dignified in its simple architecture, and here this interesting collection has found a worthy resting place. And here, within a few weeks, there has also been placed on a fitting and simple pedestal, a bust of the poet by the Düsseldorf sculptor Adolf Schmieding.

To those who love Heine, to translate his poet's soul into his face would seem as hopeless a task as to clothe his immortal verse with the halting words and rhyme of a foreign language. But after the first glance at Schmieding's Heine all doubt vanishes. It is indeed youth that has immortalised youth! The young sculptor has been inspired to portray the young poet, before mental and physical suffering had made of him a heroic martyr. It is the young poet of "Das Buch der Lieder" (The Book of Songs) Schmieding has portrayed for us with ardent love and enthusiasm, using the Oppenheim portrait of Heine as the basis of his work. A beautiful poet's face with a high, narrow forehead, across which the hair falls in disordered locks; dreamy half-closed eyes with lower lids characteristically updrawn, and a whimsical, sad touch to the rather full lips, in which we recognise the genius whose wit suffering could not subdue. The face is full of a poetic, dreamy charm, and the faint shadow of a smile makes it all the more human. It is an appealing and noble work that all

lovers of Heine who make pilgrimages to the town of his birth should see. And yet the idle folly to deny Heine a memorial of mere stone—Heine, whose songs, long after that stone shall have crumbled away, will live in the hearts of the German people! MRS. JOHN LANE.

(Our notice of the Düsseldorf Art Exhibition is unavoidably held over.)



WOOD FIGURE BY LUDWIG PENZ  
(See Vienna Studio-Talk)



WOOD FIGURE BY LUDWIG PENZ  
(See Vienna Studio-Talk)

## Studio-Talk

**V**IENNA.—The carved wood figures here reproduced are the work of Ludwig Penz, a talented young craftsman, whom I have, I think, mentioned before in my notes.

The recent exhibition of the Secession was of more than usual interest, not only on account of the valuable work exhibited by its members but also for that contributed by the Society's guests, for, true to her traditions, she opened her doors wide for strangers. Among the latter, Charles Cottet and Henri J. Edouard Evenepoel deserve a first place. Over forty examples of Cottet were shown, a treat for which we were grateful to the organizers. One of his finest pictures is the *View of Pont en-Royans*, a work exquisite alike in tone and conception. His pictures of Brittany and the Breton peasantry, were also highly appreciated. Scarcely less interesting were the works of the Belgian master, Evenepoel, who died in Paris in 1899. Among other guests, Max Slevogt, of Berlin, was well represented by five works; Artur Kampf, also of Berlin, by some portraits and other works; and Hans von Hayek, of Dachau, by one picture, *Alte Häuser am Hang*. Adolpho Levier and Wilhelm Legler, who were represented, the former by a lady's por-



WOOD FIGURE BY LUDWIG PENZ

trait, and the latter by several landscapes, are both of Austrian nationality, but domiciled abroad.



WOOD FIGURE BY LUDWIG PENZ

Among the "Secessionists" themselves, the etchings of Ferdinand Schmutzer, which were hung in the *Ver Sacrum* room, offered a good opportunity of following this artist's methods. Enormous as are the plates he manipulates, he succeeds in bring-

ing out the finest tones. Among these etchings of his was a characteristic portrait of the artist's mother, portraits of Joseph Kainz, the celebrated actor, Burgomaster Dr. Lueger, a lady seated at a piano, several coloured etchings, bits of architecture (including some from Oxford and Chester), and some *genre* subjects.

Among landscape painters Ludwig Sigmundt takes a prominent place. His country scenes show his remarkable power of minute delineation, and in common with his garden pictures testify to the painter's loyalty to nature, whose beauties he interprets with a truly personal charm and delicacy of touch. An interesting example of his work is *Die Alte Stadt* (The Old Town), here reproduced as a coloured supplement. Adolph Zdravila



WOOD FIGURE BY LUDWIG PENZ





"THE OLD TOWN." FROM THE OIL PAINTING BY LUDWIG SIGMUNDT.





## Studio-Talk

(Troppau) in his *Mill-pool* gave us a lovely piece of country life. Richard Harlfinger exhibited some Viennese scenes which show great promise; Leopold Stolba some landscapes; Alois Hänisch, *A Summer Day, after Rain*, and some really delightful bits of still life. Ferdinand Andri only sent one picture, *Daybreak*, a mystic motive widely different from his usual work. Otto Friedrich's bits of mountain scenery and lakes are full of feeling. Anton Nowak, too, seeks his motives in the high mountains, his *Forge at Filzmoos* being a characteristic work.

Turning to the artists who do figure subjects, Maximilian Lenz, Max Liebenwein, Josef Mehoffer, Theodor Axentowicz, Rudolf Jettmar, and Ernest Stöhr, were all well represented. Friedrich König, in his *Sleeping Amor*, contributed



WOOD FIGURE BY L. PENZ

a fine example of his imaginative work. Rudolf Nissl, Walter Fraenkel, Alfred Offner, and Oswald Roux must also be mentioned, as also Fredericke von Koch, Angela Ella Adler, and Helene Scholz, three gifted ladies, the last-mentioned a sculptor. Nor must I omit to name Rudolf Bacher's three portraits of gentlemen, all life size and full of characterization.

Anton Hanak's marble bust *Magdalena*, several heads from the same model in different attitudes, by Ivan Mestrović, and Alfred Hoffmann's bronze statue *Jugend* were notable contributions to the plastic section, to which also Rudolf Bacher, just mentioned as a portrait-painter, contributed a bronze bust of an aged lady—a relation of his.

A. S. L.



"THE FORGE AT FILZMOOS"

BY ANTON NOWAK



"VIEW OF PONT-EN-ROYANS"  
BY CHARLES COTTET



## Studio-Talk

**S**TOCKHOLM.—Mdlle. Ruth Milles, like her brother, the eminent Swedish sculptor, Carl Milles, of whom I shall have more to say anon, has studied some time in France. The accompanying illustrations prove her to be an artist possessed of a most charming grace of line and grouping, in many cases coupled with an almost tender sincerity,

and more often than not with the perhaps less feminine but not less desirable quality of modern breadth and freedom. The work of Mdlle. Milles betrays an observant and appreciative eye, and she seems to be singularly happy in the choice of her subjects and models.

G. B.



"THE YOUNG MOTHER"  
BY RUTH MILLES

nor Stefani devoted himself to organising special individual shows, among them one of Sartorelli's and another of Grosso's works. With exquisite taste and true knowledge, he has now brought about this year's exhibition, the subject of these notes. Let us first of all say a few words about the men who are no longer with us.

Antonio Fontanesi, who died some twenty-five years ago, was represented by three landscapes full of vigour and grandeur. He obtained very striking results by using, as groundwork on a white canvas, a transparent



CARVED WOOD FIGURE BY L. PENZ  
(See Vienna Studio-Talk)

**B**UENOS AYRES.—Argentine, till quite recently a virgin soil for art, promises to become one of the best art markets in the world. This is chiefly due to an Italian, Signor F. Stefani, who has educated the taste of the people and greatly influenced the public in that direction. Having organised several art exhibitions, Sig-



"RETURNING FROM CHURCH" BY RUTH MILLES

## Studio-Talk



"PEASANT WOMAN" BY RUTH MILLES  
(See *Stockholm Studio-Talk*)

golden-brown hue, on which the right colour is afterwards laid, thus achieving most surprising effects without ever falling into mannerisms. Particularly admirable are his skies, produced with most simple means and without any display of high-flown technique. Mosé Bianchi was a disciple of the school of Hayez. He quickly managed, however, to emancipate himself from everything that was purely academic, and thus freed himself from old prejudices. Beginning with the rigid formularies of a school founded largely on pedantry, he gradually felt the need of adding to the historical picture some episode from actual life. His two paintings here exhibited, *Ritorno alle Capanne* (The Return to the Huts), and *In Brianza*, are certainly remarkable when the origin of this artist is taken into consideration.

In Conconi's work the influence of his contemporaries can be seen, and especially that of Cremona. His chief characteristic is a contempt for everything that is merely conventional, and he willingly sacrifices technique for expression. Cremona is very strong in *chiaroscuro*, and for this reason his crayon drawings, now very rare, are greatly sought after. Palizzi, the animal painter, introduced bold innovations into the Neapolitan school. His little painting of a she-goat is a precious piece of work. We must not omit to mention Piccio, whose auto-portrait and sweet *Madonna* breathe the true modern spirit. In the paintings of Signorini the most remarkable trait is the grandeur of his colouring. Up to the last years of his life he was a gallant fighter of the Tuscan school—the "Macchiaioli" ("stainers") as they were called.

And now let us pass to living artists. Fragiaco is—as he always has been—admirable in tone and poetic feeling. Mysterious evening voices, soft twilights, speak in his landscapes, and a sense of sadness seems to pervade his canvases. In *Alba* (The Dawn) one sees Venice at daybreak with its street lamps still lit; the whole is filled with an exquisite but robust feeling for truth, the vision of a sensitive soul. Equally worthy of note were his *Piazza San Marco* and his *Notturmo*. Guglielmo Ciardi, a distinguished and vigorous painter, keeps his place amongst the leading Italian



"THE LITTLE GOOSEHERD" BY RUTH MILLES  
(See *Stockholm Studio-Talk*)





"THE FIRST SNOW"

BY BARTOLOMEO BEZZI

landscape painters. His son Joseph was represented by a painting named *Alla Fontana* (At the Fountain)—a Venetian subject.

Bartolomeo Bezzi has a lyric nature, and in simple accents sings to us of the quietness of the lake, the colour of the skies, and the impression that one experiences on seeing the first fall of snow. He excels in the graduation of tones. Sartorelli, who has had already a show of his own at Buenos Ayres, had on this occasion two pictures which revealed him at his best. That ever-young painter Delleani, of Turin, with his studies, which are little masterpieces, sounded the sincere and joyous note which fittingly represents the Piedmontese landscape school. Miti-Zanetti well maintained the good reputation he has established.

Concerning the figure painters, I must first of all mention the sympathetic and energetic Mancini, whose strength lies in portraying individuals in their natural attitudes. Not only for this reason, but because of the intense vitality

of his work and the characteristic impressions he gives to his heads, I consider him to be the first portrait-painter of modern Italy. He has had the bad fortune—I should prefer to say the good fortune—of not being a fashionable portrait-painter, owing perhaps to some technical eccentricities of his, which, however, only reveal his almost fanatic tendency to reproduce the real, with that fidelity that is the most enviable gift of portrait-painters of any time.

Michetti is a pure realist who draws his inexhaustible form from nature. His *Voto* (The Vow) is an ornament to the National Gallery of Rome. In the present exhibition there were three studies for this work, a charming figure of a girl, a vigorous auto-portrait, and a splendid study for *La Processione dei Serpenti*.

At the other extreme there is Boldini, who, with a firm brush, depicts the nervousness of the modern woman and the rustling of her dress. Besides his elegant *Miss Mary*, he was represented by his



"ON THE GUIDECCA"

BY FERRUCCIO SCATTOLA

characteristic *Suonatore di Trombone* (The Trombone Player), painted on a bluish-grey background.

(Life), representing some women nursing their children, the keynote is a serene calm.

In Grosso we notice a great virtuosity, such as makes us forget the occasionally superficial character of his work. Painting is to him a true enjoyment, altogether devoid of asperity. Silk dresses, with a tendency to yellow and white, are painted by him with a master stroke, full of technical skill. I must mention also Sartorio, Fattori, and Alberto Pasini who worked with great success in Egypt. Among the young men there is Scattola, a fine colourist, and Selvatico, a most refined portrayer of feminine emotion.

As is always the case, sculpture was somewhat of a Cinderella at this exhibition, though it was here represented by some characteristic works of great artists, like Gemito, Bistolfi, Trentacoste, Calandra and Rubino.

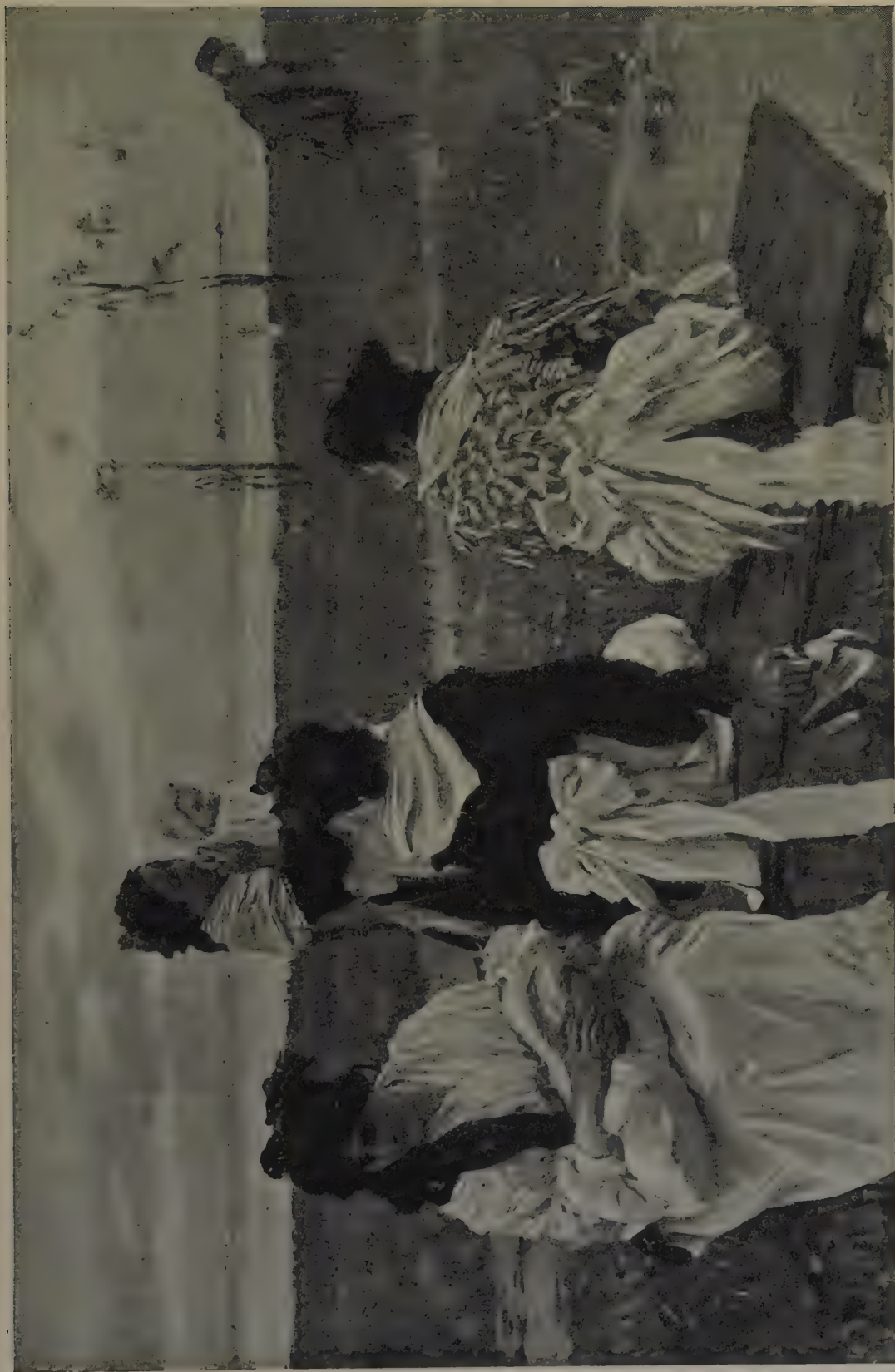
The "clou" of the exhibition was the room devoted to Ettore Tito, who, after the signal success achieved at the Milan Exhibition last year, managed, with his marvellous activity, to produce a collection of



"NINA"

BY LINO SELVATICO





"LA VITA." BY ETTORE TITO

## Reviews and Notices

Tito excels in delineating the female head, and he sent to this exhibition one of the best specimens of the kind. Among other paintings of his which were shown on this occasion, there was a sea-piece in which the blue sea is reproduced with more sincerity and force than I remember to have seen in any other painting. The lines of waves seem endless, they come on, one over the other, foaming and roaring, towards the onlooker, lightened up by the reflections of the setting sun. In *L'Alzaia* Tito was seen to advantage as an animal painter.

One must not forget, as I said on another occasion, that Tito is one of the few Italian artists who know how to treat the nude in the open air, his modelling being remarkably bold, yet entirely free from mannerism. I was therefore pleased to see in this show some studies, full of life and action, of boys bathing in the sea or lagoon. Nor must I omit to name his *Leda*, a picture vibrating with light and life.

L. BROSCH.

### REVIEWS AND NOTICES

*Poets' Country.* Edited by ANDREW LANG. Illustrated by FRANCIS S. WALKER. (London and Edinburgh: T. C. & E. C. Jack). 21s. net.—In choosing his collaborators for this new study of the environment in which the great English poets produced their masterpieces, the editor has shown his usual tact and discretion, each of them being specially fitted to deal with the branch of the subject entrusted to him. Mr. Lang has himself dealt with Scott and Shelley, whilst Mr. E. Hartley Coleridge has treated his great namesake, as well as Wordsworth and Byron; Professor T. Churton Collins, Milton, Dryden, Goldsmith and the minor poets; the Rev. W. T. Loftie, Chaucer, Goldsmith, Keats and Spencer, and Mr. Michael Macmillan, Burns. In spite of all that has already been written on the poets, each of these true experts in criticism and literary style has either something fresh to say or is able to present long accepted truths in an original manner, as when Mr. Lang remarks that to get at



"UNDER THE PERGOLA"

BY ETTORE TITO



## Reviews and Notices



"THE TROMBONE PLAYER"

BY GIOVANNI BOLDINI

the truth of Shelley's poetical relation to Nature it is only necessary to reverse all that he has already said about Scott; Mr. Coleridge observes that Coleridge was country-born but town-bred; professor Collins likens Tennyson's descriptions to exquisitely finished cameos, and Mr. Loftie humourously observes in his essay on Keats at Enfield, that the operation of church restoration was not invented a hundred years ago. It is somewhat to be regretted that the numerous illustrations of a book of such varied attractions should all be from a single hand, especially as, with some exceptions, notably in his renderings of the Vale of Health, Hampstead, and the Poet's Walk, Eton, Mr. Walker takes an essentially prosaic view of his subjects, ignoring the delicate and mysterious grey effects that are so characteristic of the atmosphere of the British Isles. His love of red often leads him astray, his reflections are not always true to Nature, and it is sometimes a little difficult to recognise his interpretations of familiar themes, such as Byron's Tomb, at Harrow, which, instead of being perched on the edge of a hill has the appearance of being in a flat, green field.

*Te Tohunga: The Ancient Legends and Tradi-*

*tions of the Maoris.* Collected and pictured by W. DITTMER. (London: George Routledge.) 25s. net.—Appropriately dedicated to the Right. Hon. R. J. Seddon, who during his long term of office did so much for New Zealand, this collection of the quaint and gruesome legends of New Zealand with their weird interpretations in black-and-white, will do much to clear up certain problems that have long puzzled the student of folk lore. At first repelled but later fascinated by the strange stories told him by the tattooed natives with whom he foregathered around their camp fires during his wanderings, Mr. Dittmer carefully wrote down all that he heard, and later endeavoured with varying success to give pictorial expression to his notes. Specially noteworthy are the Chant of Rangi-Nui, the Creation of the Stars, the Fight of Night and Day, and the Creation of New Zealand, the illustrations of which are less weirdly grotesque than those for instance of Tiki and the Creation of Hawaiki, in which the figures are mere caricatures of humanity.

*Three Vagabonds in Friesland with a Yacht and a Camera.* By H. F. TOMALIN. With photographic pictures by ARTHUR MARSHALL, A.R.I.B.A., F.R.P.S. (London: Simpkin, Marshall.) 7s. 6d. net.—The purpose of this delightful volume, as explained by one of the three "vagabonds" responsible for its production, is to divert rather than educate, and it must certainly be conceded that its primary aim has been fully realised, for the interest is sustained from beginning to end, the reader being kept constantly on the *qui vive* as to what is coming next. The "vagabonds" were evidently travellers of the best type, who left their insular prejudices—if they ever had any—behind them, made a point of getting into true *rapprochement* with the natives, the charm of whose unsophisticated ways they recognised, and met all the difficulties with which they had to contend with cheery brightness. Their experience proved how false is the libel that in matters commercial the fault of the Dutch is giving too little and asking too much, for they met with nothing but kindness from the countrymen with whom they were brought into contact, the result of course in a great measure of their own wisdom in not expecting too much. To them the human interest always forcibly appealed,

## Reviews and Notices

and they found it inexhaustible in the old-world farms and villages in which the simple people live, contentedly pursuing their archaic agricultural methods and lovingly tending the cattle on which the prosperity of their native land mainly depends. Even without the admirable photographic plates, of which there are nearly a hundred of typical indoor and outdoor scenes, portrait groups, etc., the book would be a valuable one, but with them it will take rank amongst the best illustrated volumes of travel that have recently appeared. The chapters on Volendam and Marken are especially fascinating, so clearly are the characteristics of the people, who differ greatly from the rest of their fellow countrymen, brought out, and some of the illustrations, notably *The Student*, *Tired Brothers and Sisters*, *The Watched Pot* and the *Zuyder Zee Fishermen* are true works of art, whilst the appendices on architecture, nature notes, etc., from the pen of Arthur Marshall give a kind of scientific background to the light and charming text.

*Studies in Pictures.* By JOHN C. VAN DYKE. (London: T. Werner Laurie. New York: Scribner.) 6s. net.—Written primarily for the guidance of his fellow-countrymen in their travels in Europe, these studies from the pen of the eloquent American writer will be found extremely useful to all students who would gladly distinguish between the true and the false, the inferior and superior, in art, yet distrust their own judgment, and are puzzled by the diversity of opinion met with on every side. Mr. Van Dyke is a most trustworthy guide, who knows what he is talking about, with a knowledge rare indeed even amongst those who enjoy a great reputation as critics. He has the intuitive sense that can never be acquired by those in whom it is wanting, enabling him to recognise at a glance the work of a master, and he imparts his information in clear incisive language, that can be as readily understood by the neophyte as by the accomplished scholar.

*The Discoveries in Crete, and their Bearing on the History of Ancient Civilisation.* By RONALD M. BURROWS. (London: John Murray.) 5s. net.—The literature of Cretan Archæology has been accumulating so much since Mr. Evans's pioneer discoveries initiated this profoundly interesting field of research a few years ago, that only the expert is able to keep pace with it. Entirely opportune, therefore, is this volume, in which Prof. Burrows reviews the chief results so far accomplished. His aim has been to make it a general introduction to the subject, suitable for the reader who has little, if any, knowledge of it, and to that end he has

avoided technical terms wherever possible. At the same time the needs of the student who intends pursuing the subject seriously have been provided for in the ample bibliography and detailed plan of the Palace of Knossos appended to the volume.

*Das Bildnis im Achtzehnten und Neunzehnten Jahrhundert.* Von Dr. JULIUS LEISCHING. (Vienna: Anton Schroll & Co.). Price 7 kr.—The portrait exhibition held last year at the Austrian Museum in Vienna, simultaneously with the German centennial exhibition in Berlin, gave ample opportunity for the study of portraits of the eighteenth and nineteenth centuries, though unfortunately neither England nor France was even fairly represented. Dr. Leisching, who is Director of the Moravian Industrial Museum at Brünn, was invited to lecture on this subject at the Austrian Museum, Vienna, and the work under consideration is an expansion of these lectures. The author writes in an interesting way, and treats at length of the great masters of the period in Germany, England, France, paying particular attention to the influence of Van Dyck, which, he says, shows itself strongest on the English masters, who were not only great artists of the brush, but who also well understood how to please. He shows, too, how great was Lawrence's influence on the Viennese artists of his day—on Daffinger, Danhauser, Amerling, Eybl and others, above all, Amerling, who went to England for the purpose of studying under the English master. The author gives full credit to Waldmüller, who, with Pettenkofen, ranks among Austria's greatest painters, and it can but be a question of time before he is recognised outside German-speaking countries. The work contains a number of interesting reproductions.

*French Furniture.* By ANDRÉ SAGLIO. (London: George Newnes.) 7s. 6d. net.—Copiously illustrated, well translated into English, and, with an exhaustive subject index, this new volume forms a useful addition to the Applied Arts Series. From the pen of a true expert on the subject of furniture, it deals exhaustively with the evolution of that of France, beginning with the results of the Roman invasion of Gaul, bringing the story down to the fall of the first Napoleon, and concluding with an eloquent prophecy of a new revival of decorative art, which the writer argues must be imminent because such a renaissance invariably follows a decadence.

*The Petit Trianon, Versailles*, is the title of a work which Mr. Batsford is publishing in three parts at one guinea net each. It consists of an extensive series of measured drawings, photographs, etc., of the palace of the *Petit Trianon*, which is



## Reviews and Notices

of especial interest to architects as being a complete example of French architecture of the best period of the eighteenth century. In addition to the drawings and photographs of the entire exterior and interior, the illustrations include a large selection of furniture, numerous details of iron and brass work, accompanied by descriptive letterpress and an historical account of the building. The authors are Messrs. James A. Arnott and John Wilson, architects, to whom we presume are due all the drawings contained in the work, with the exception of two or three by Mr. J. Douglas Trail.

A knowledge of equine anatomy is not, it is to be feared, a strong point with many artists who introduce the horse into their paintings and drawings, and some who even specialize in this direction have a good deal to learn. To all such may be commended a portfolio of drawings published in this country by Mr. Fisher Unwin, and in Leipzig by the Dietrich Verlagsanstalt (T. Weicher), under the title of *The Horse: A Pictorial Guide to its Anatomy* (£1 10s. net). It contains 110 drawings by Hermann Dittrich, beautifully reproduced in collotype, with explanatory notes by Profs. Wallenberger and H. Baum, translated by Prof. Sisson, of Ohio State University. The muscular and osteological systems are drawn with remarkable accuracy, and the work cannot fail to be of the utmost service to painters and draughtsmen.

The third volume of Arthur L. Jelinek's *Internationale Bibliographie der Kunstwissenschaft* (Behr's Verlag, Berlin, 15 mks.) contains the entries for the year 1904—more than five thousand in number. We regretted to see announced recently the death of the compiler of this extremely useful publication, but we trust that a worthy successor will be forthcoming to continue his work.

Mr. G. Owen Wheeler's *Old English Furniture of the Seventeenth and Eighteenth Centuries* (L. Upcott Gill, 7s. 6d. net) is in the main a reprint of an instructive series of articles written by him for "The Bazaar." The subject is one in which a large number of people take a keen interest, and those of them who are in need of advice and information about it will find Mr. Wheeler's book a reliable guide. Those especially whose knowledge is scanty will profit greatly by his exposure of some of the methods adopted by the faker. A large number of excellent reproductions of representative pieces, by great craftsmen of the epoch dealt with, accompany the letterpress.

The second edition of *Chaffers' Handbook to*

*Hall Marks on Gold and Silver Plate*, edited and extended by Christopher A. Markham, F.S.A. (Reeves & Turner, 6s.), contains upwards of 200 marks not before given, bringing the various alphabets up to the present time.

The "Golden Poets" series, published by Messrs. T. C. & E. C. Jack (2s. 6d. net per vol.) has received two further additions—*The Poems of Byron*, with an introduction at once biographical and critical, by Mr. Charles Whibley, M.A., and illustrations by A. S. Forrest, and *The Poems of Keats*, to which Mr. Arthur Symonds contributes a critical study of the poet, while Mr. Edmund Sullivan furnishes the illustrations. Each volume consists of about 250 pages, and one among other excellent features is the clearness of the type.

*Practical Stencil Work*, the second of the "Decorator" series of Practical Handbooks, is a concise and lucid guide to designing, cutting, and application of stencils to different purposes. It is written by Mr. Scott-Mitchell, a lecturer at the City and Guilds of London Institute, and is illustrated by over a hundred examples of designs suitable for this process. The book is published by the Trade Papers Publishing Co. at 3s.

Although wood engraving in this country is now almost entirely employed for technical and trade purposes, in the United States woodcuts are still in demand for pictorial illustration, and in Germany also there is a fair demand for these. There is not much likelihood of any considerable revival of this craft, but those desiring information about the *modus operandi* to be pursued cannot do better than consult a little book published by Messrs. Dawbarn & Ward in their "Useful Art Series." It is entitled *Wood Engraving and Placard Cutting*, and in the latest edition is supplemented by an instructive article, written and illustrated by Chas. E. Dawson, on "Lino. Cuts: a New Method in Block making for Posters and other Bold Work; also for making Tint-blocks for Two-Colour."

The designing of wicker and cane furniture has hitherto received much more attention on the continent (particularly Germany and Austria) than in this country, where most of the work turned out is either commonplace or unduly elaborate and fanciful. We are glad, however, to see evidence of a marked improvement in this respect in the pages of an illustrated catalogue sent us by the maker of the "Dryad" Cane Furniture—Mr. H. Peach of Leicester. The furniture illustrated therein is much above the average, in general design and construction, of that met with in this country.



## *The Lay Figure*

### THE LAY FIGURE: ON CHOOSING A SUBJECT.

**T**HE LAY FIGURE: ON CHOOSING A SUBJECT. "I WOULD much like to give some of you artists a little advice about your choice of subjects," said the Philistine. "So many of you seem to have no earthly idea of painting anything that is of the remotest interest to sensible people, that I cannot help thinking there must be something radically wrong with the artistic intelligence. Don't you ever think; or do you just put down the first thing, whether it has any meaning or not, that comes into your heads?"

"Fools rush in where angels fear to tread!" commented the Man with the Red Tie. "You are over-bold, my friend, to offer advice to your betters. What are your qualifications for the part you want to play? Do you know anything about art?"

"Do I know anything about art?" laughed the Philistine. "Of course I do. I know a good picture when I see one, and I flatter myself that I could pick out in a few minutes all the best pictures in any gallery that you could take me to. I am never in any doubt about the things I like."

"What a gift!" sighed the Art Critic. "You make up your mind at once, without hesitation? You decide off-hand what is good or bad, and it all comes quite easy to you?"

"Perfectly," replied the Philistine; "I can never see that there is anything to hesitate about. The good points of a picture are so evident that any intelligent man can see them in a moment. What puzzles me is that such a lot of artists should be so incapable of grasping what is to me a simple matter of course."

"Would you be so kind as to explain," said the man with the Red Tie, "what are the good points which are so evident in the pictures you admire? What is it that appeals to your infallible judgment and satisfies your taste with such electrical suddenness?"

"You are ready to seek my advice, after all," chuckled the Philistine. "I will tell you what I think. A good picture is, first of all, one that has a meaning and tells an interesting story; one that has a good subject, in fact. Secondly, it is one that is well painted and properly finished, not a mere mass of daubs and streaks of paint. Thirdly——"

"Oh, never mind about your thirdly," interrupted the Critic. "Your first point is quite enough to go on with. A picture, you say, should have a good subject, and so far I am quite with

you, for I hold that artists should exercise the utmost care in their choice of subject. But you also say that the picture should tell an interesting story. What do you mean by that?"

"I mean that it should illustrate some incident from life," replied the Philistine; "some historical event or some present-day occurrence worth making a note of. The people painted ought to be doing something serious or amusing; I hate to see them simply lolling about trying to look pretty."

"In other words, you want something of the snapshot type," said the man with the Red Tie; "a mere commonplace record of a bit of every-day life."

"Well, why not?" returned the Philistine. "I am sure I have seen many snapshots which were much more interesting than half the pictures you men paint."

"Interesting to you, no doubt," said the Critic, "because your vision is so limited that you cannot see anything that is not absolutely commonplace and ordinary. You have no idea whatever of any art that is not simply literal and unimaginative."

"But I tell you I have studied pictures very closely," cried the Philistine, "and I have really high ideals about them."

"Perhaps; but you have looked at them from only one point of view," answered the Critic. "You have narrowed everything down to the one notion that a good subject is merely one that reminds you of something you have seen; and you are so unobservant that you have seen nothing save those things which are not worth looking at. Therefore your complaint that artists do not paint what appeals to the sensible man means only that the subjects they choose are outside the range of your limited intelligence. The varieties of the good subject are infinite. An effect of light and shade, or of colour, an arrangement of lines and masses in a landscape, a subtle harmony of tones, all these may be subjects of the most notable importance and may be much more worthy of pictorial treatment than those scenes from real life, realistically set down, which you in your folly think so attractive. But because such subtleties are beyond you, you presume to lay down the law about matters which you have no right to discuss. You have in your mind a kind of picture pattern, a stupid convention to which you hold all art ought to conform. Ignorance, not sense, intolerance, not good taste, are the foundations of your argument, and you deserve no mercy for being so foolish. Go home, and try to realise how very little you do know."

THE LAY FIGURE.









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WANDERING THOUGHTS  
BY F. D. MILLET